SONATA N. 2

(Dedicata a Giuseppe Haydn)

Composta nell'anno 1795
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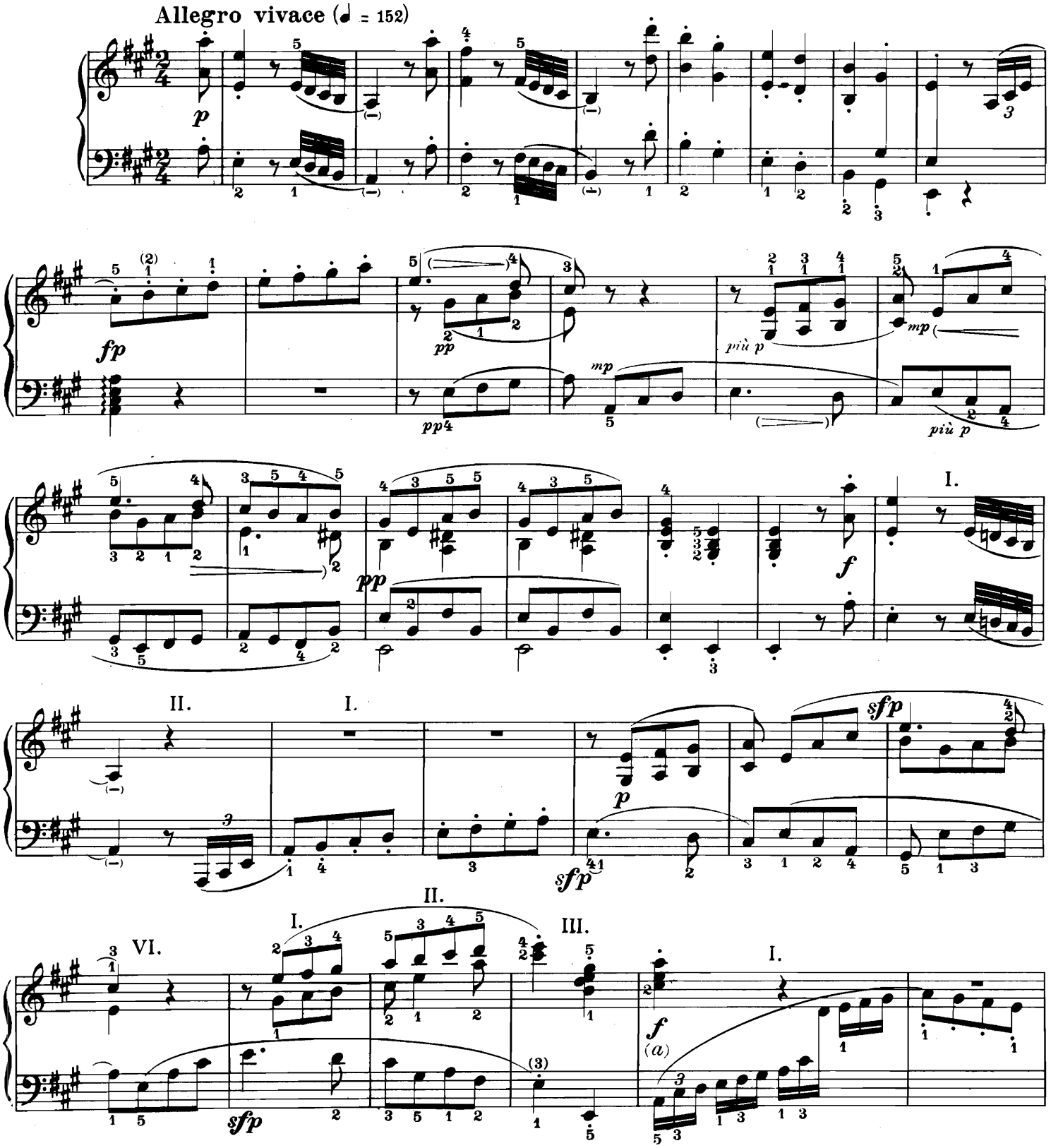
presso Artaria, a Vienna

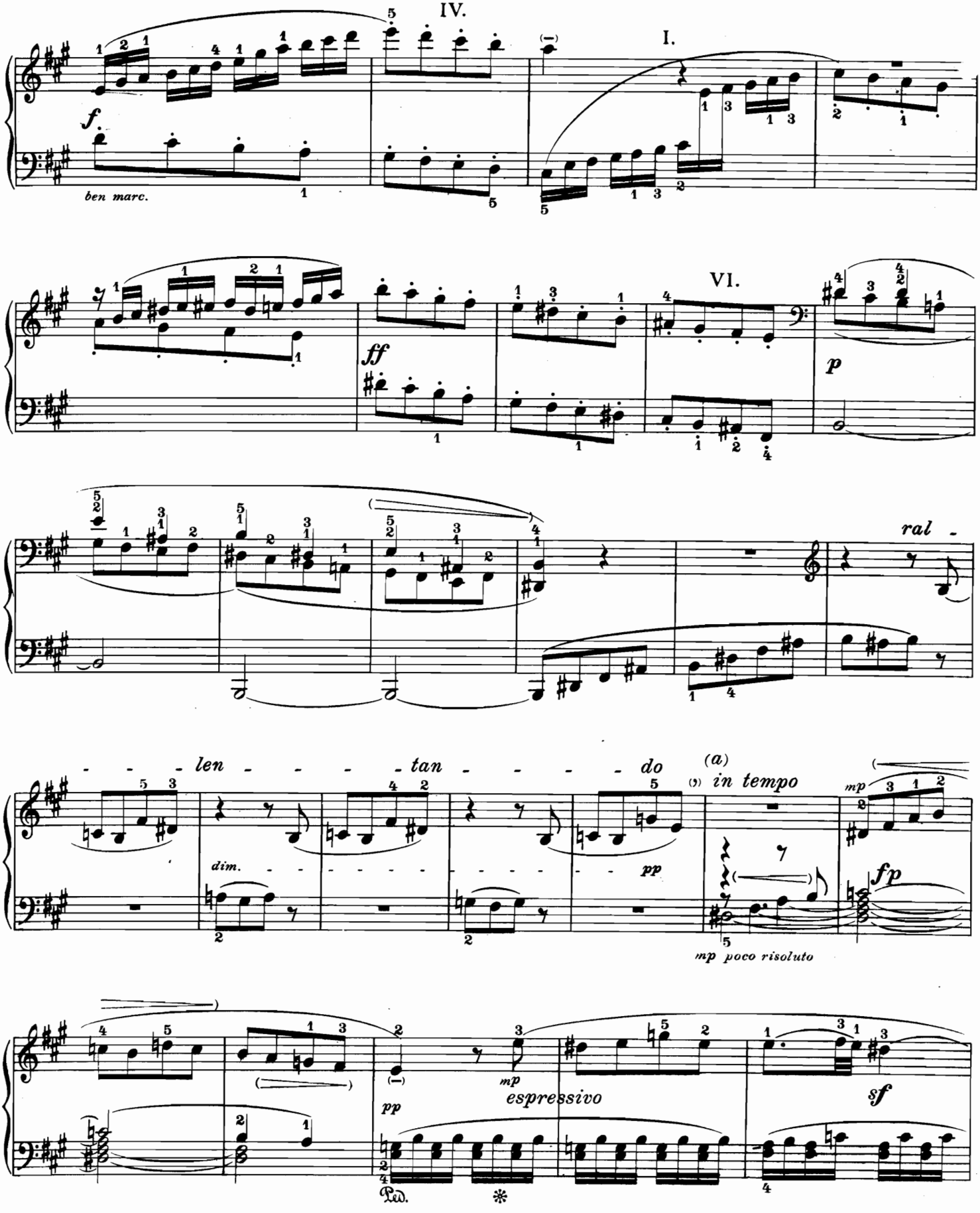
Op. 2 N. 2



a) L'esecuzione di questo passaggio con una sola mano è più difficile ma fa più effetto che se fosse diviso fra le due mani.

a) *To play this passage with one hand is more difficult, but will sound more spirited than it divided between both hands.*

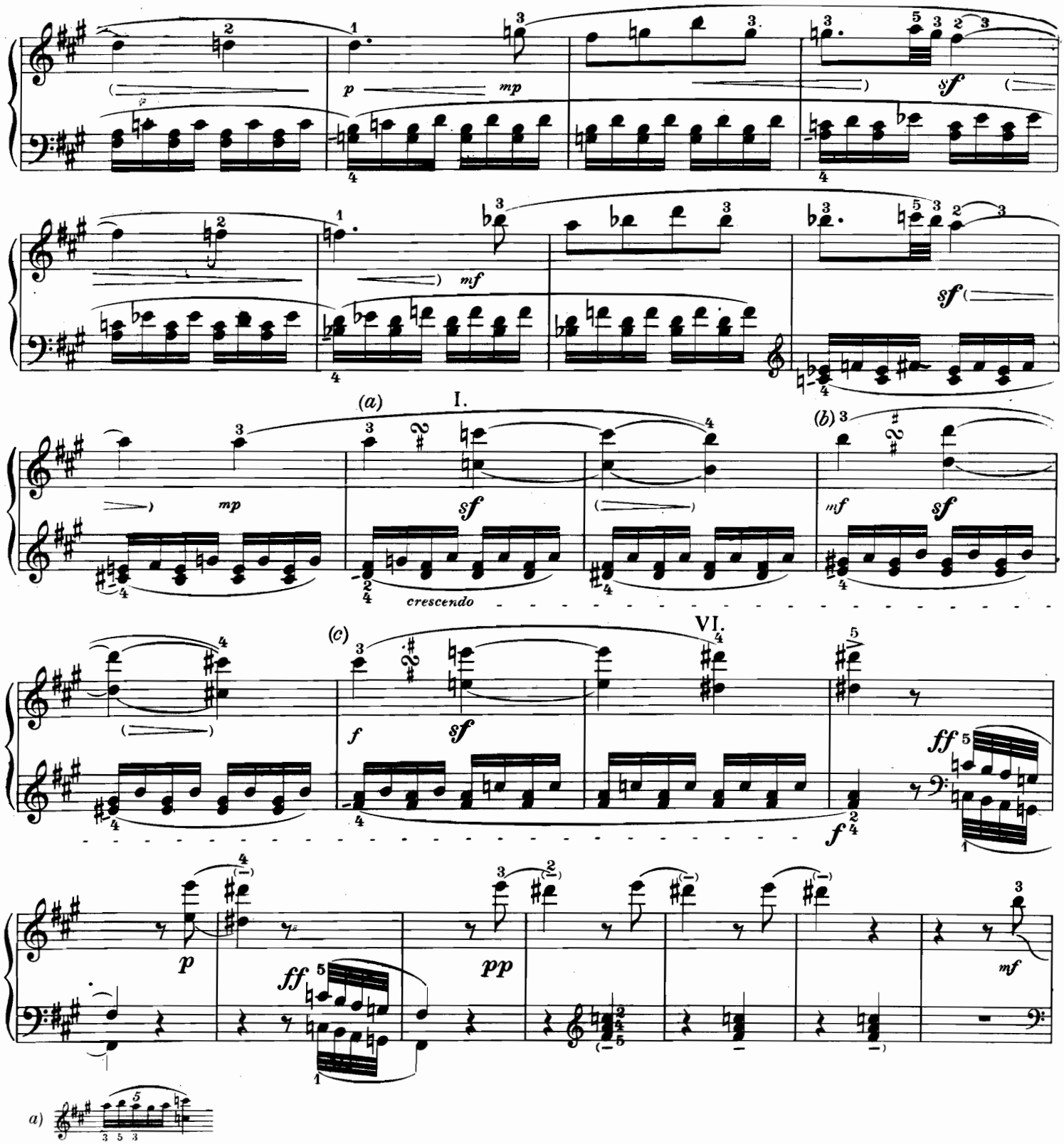
a) Ausführung mit einer Hand zwar schwerer, aber schwungvoller, als in beide Hände geteilt.



a) Nessuna edizione originale indica dove si debba riprendere il « tempo primo » dopo il « rallentando ». Ritengo si debba riprendere al *re diesis* : 𝄢

a) *No mention is made in any of the original editions as to when the original tempo recurs after the « rallentando » ; in my opinion, it should be at the « d sharp »:* 𝄢

a) In keiner Originalausgabe ist vermerkt, wann nach dem « rallentando » das erste Zeitmass einzusetzen habe; nach meiner Ansicht soll es bei *dis* eintreten: 𝄢



a)

b) Non si sa — e le varie edizioni differiscono su questo soggetto — se tanto qui quanto due battute dopo, l'appoggiatura superiore debba essere alla distanza di un tono o di un semitono. Io ritengo che debba essere di un tono:

ciò che corrisponde al passaggio parallelo.

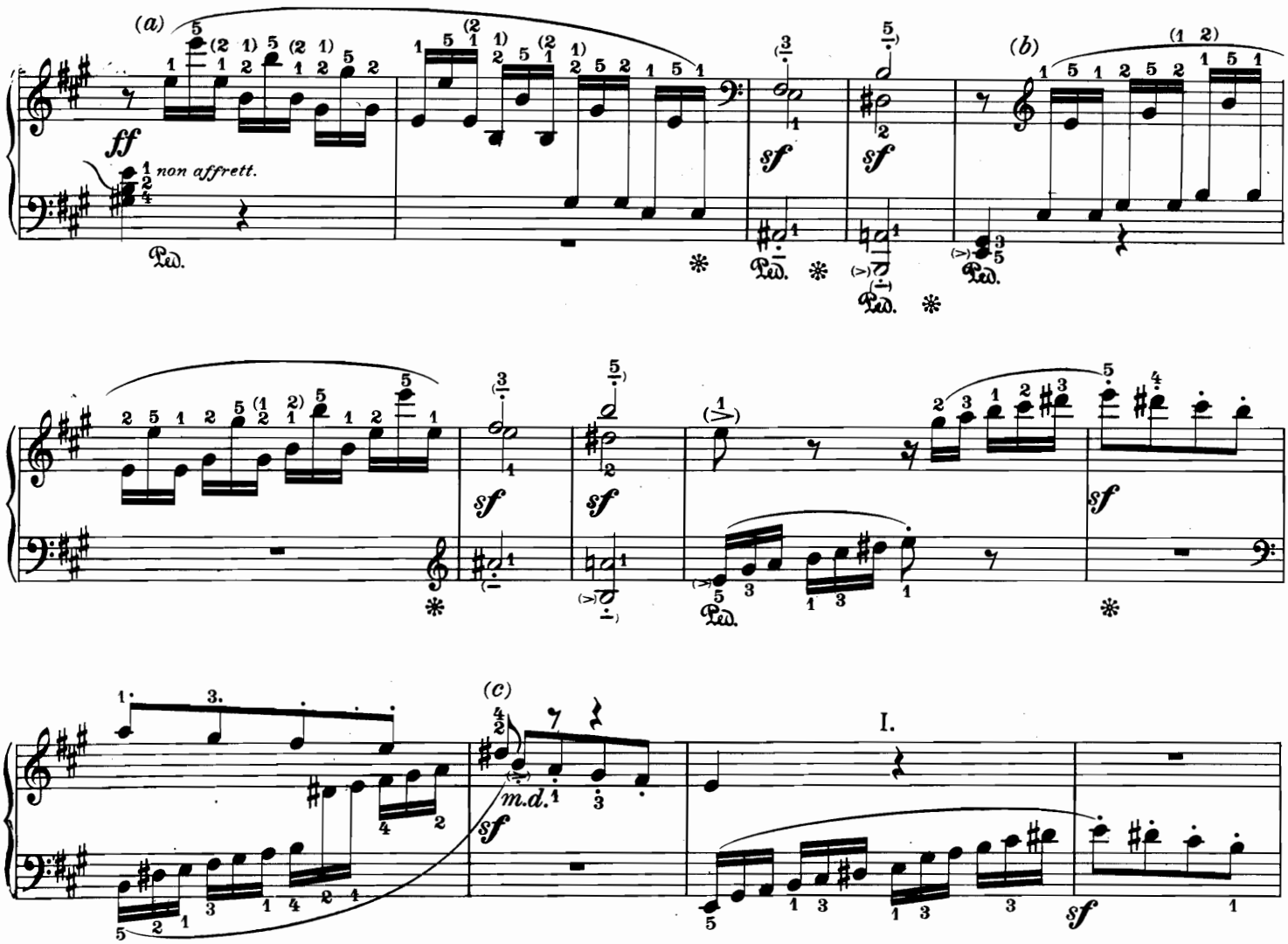
c)

b) *The various editions differ as to whether here — as well as 2 bars later — the whole or the half tone is to be taken as the upper appoggiatura; in my opinion, the whole tone is correct, thus:*

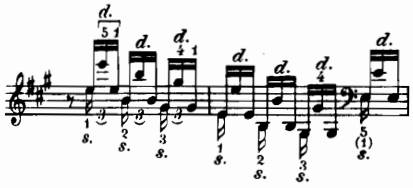
this also corresponds with the parallel passage.

b) Es ist, wie die diesbezügliche Verschiedenheit der Ausgaben erkennen lässt, unklar, ob hier, wie auch 2 Takte später, als obere Wechselnote der Halb- oder der Ganzton zu nehmen sei; ich halte den Ganzton für den richtigen, also:

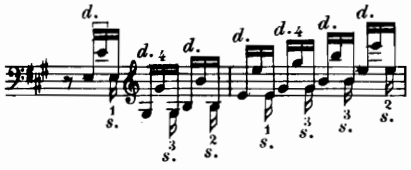
was im übrigen auch der Parallelstelle entspricht.



a) L'esecuzione con una sola mano è difficile (in ogni caso si deve procurare di impararla). La divisione seguente è la migliore e la più usata:

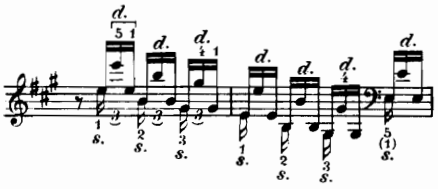


b) Vedi *a*). Nell'ascendere sarebbe più difficile e di minor effetto suonare la prima nota della terzina con la mano sinistra e la seconda e la terza con la destra. E' consigliabile la divisione che diamo qui:

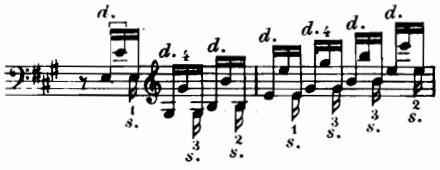


c) Il *si* avrà automaticamente la forza che richiede se verrà suonato con la destra. Lo *sfz* si riferisce soltanto al *si* e non al *re diesis*.

a) *Very difficult to realize if played with one hand alone (it should, however, be tried again and again); the most expedient and customary way of playing this passage is.*

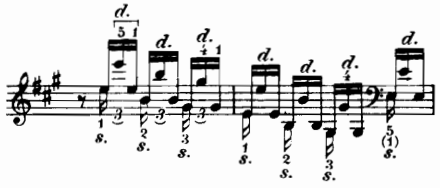


b) *See* a). *To play the first semiquaver of each triplet with the left hand and the second and third with the right hand also in the ascending passage, appears to me to be more laborious (and less brilliant) than the following arrangement:*

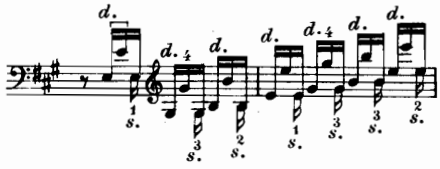


c) *The «b» will obtain, automatically, the necessary strength if taken with the right hand; the* sfz *only refers to this «b», not to the «d sharp» as well.*

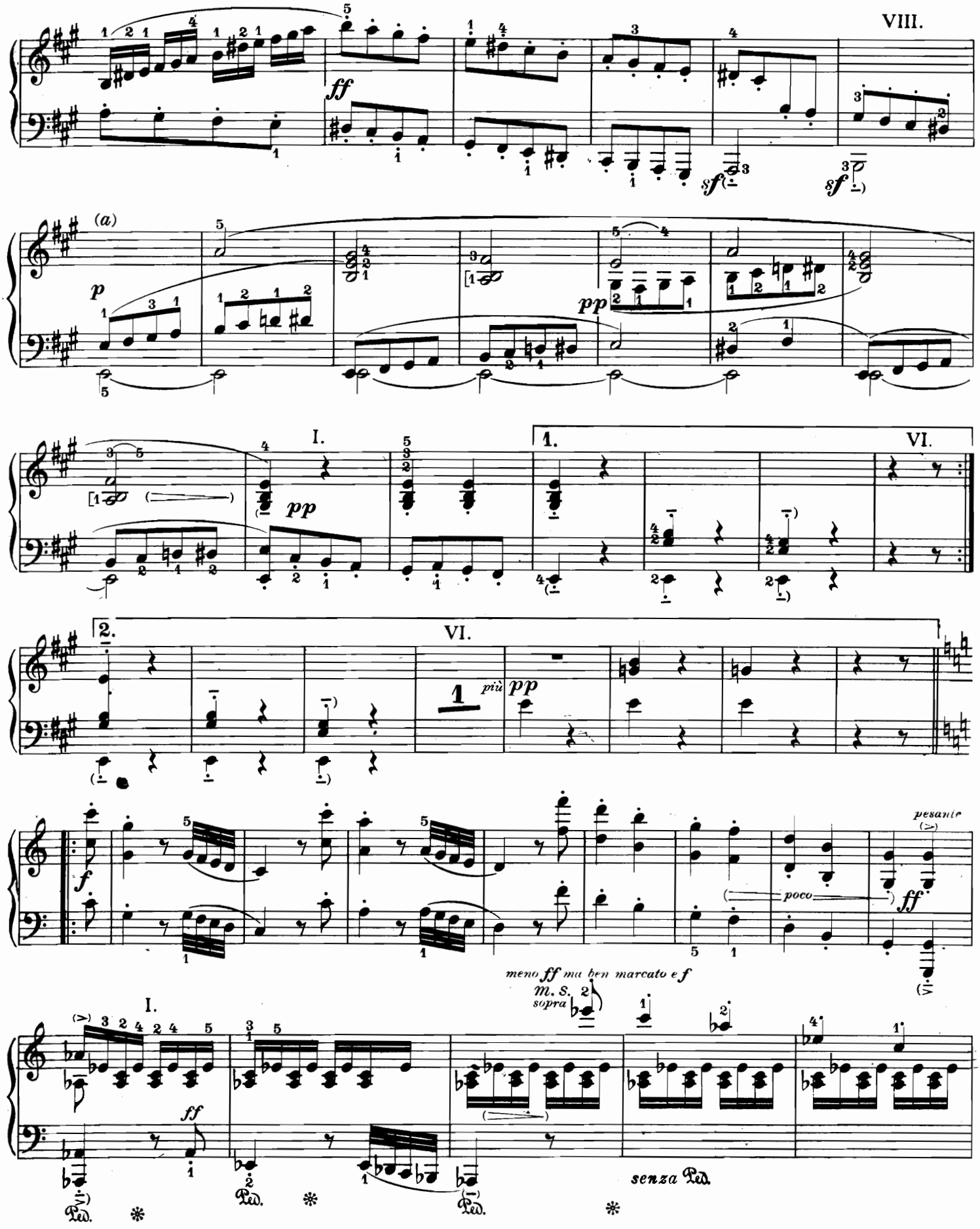
a) Mit einer Hand sehr schwer auszuführen (es soll aber jedenfalls immer wieder versucht werden); die zweckdienlichste und übliche Spielweise:



b) Siehe *a*). Auch bei der Aufwärtsbewegung das erste Triolen-Sechzehntel mit der Linken, zweites und drittes mit der Rechten zu nehmen, erscheint mir mühevoller (und weniger glänzend) als die folgende Einteilung:



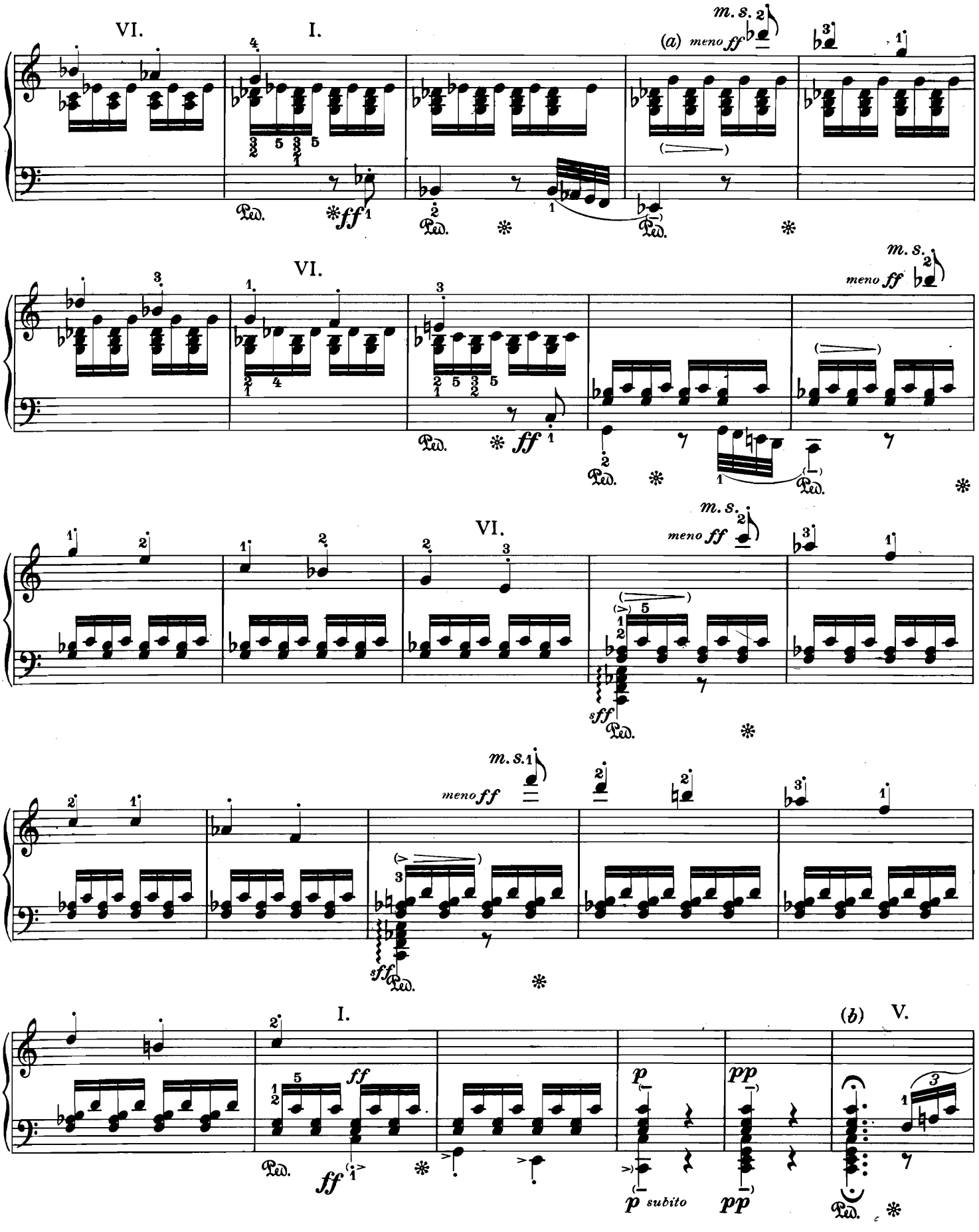
c) Das *h* wird (selbsttätig) die hier nötige Kraft erhalten, wenn es von der rechten Hand genommen wird; das *sfz* gilt nur ihm, nicht auch dem dis.



a) In alcune edizioni qui si trova inserito un terzo *mi:* probabilmente si tratta di un errore.

a) *In some editions a third « e » is added here which is probably incorrect.*

a) Ein hier in manchen Ausgaben hinzugefügtes drittes *e* ist wohl falsch.



a) E' certamente *sol* e non *mi bemolle* come alcune edizioni si sono ritenute in diritto di correggere.

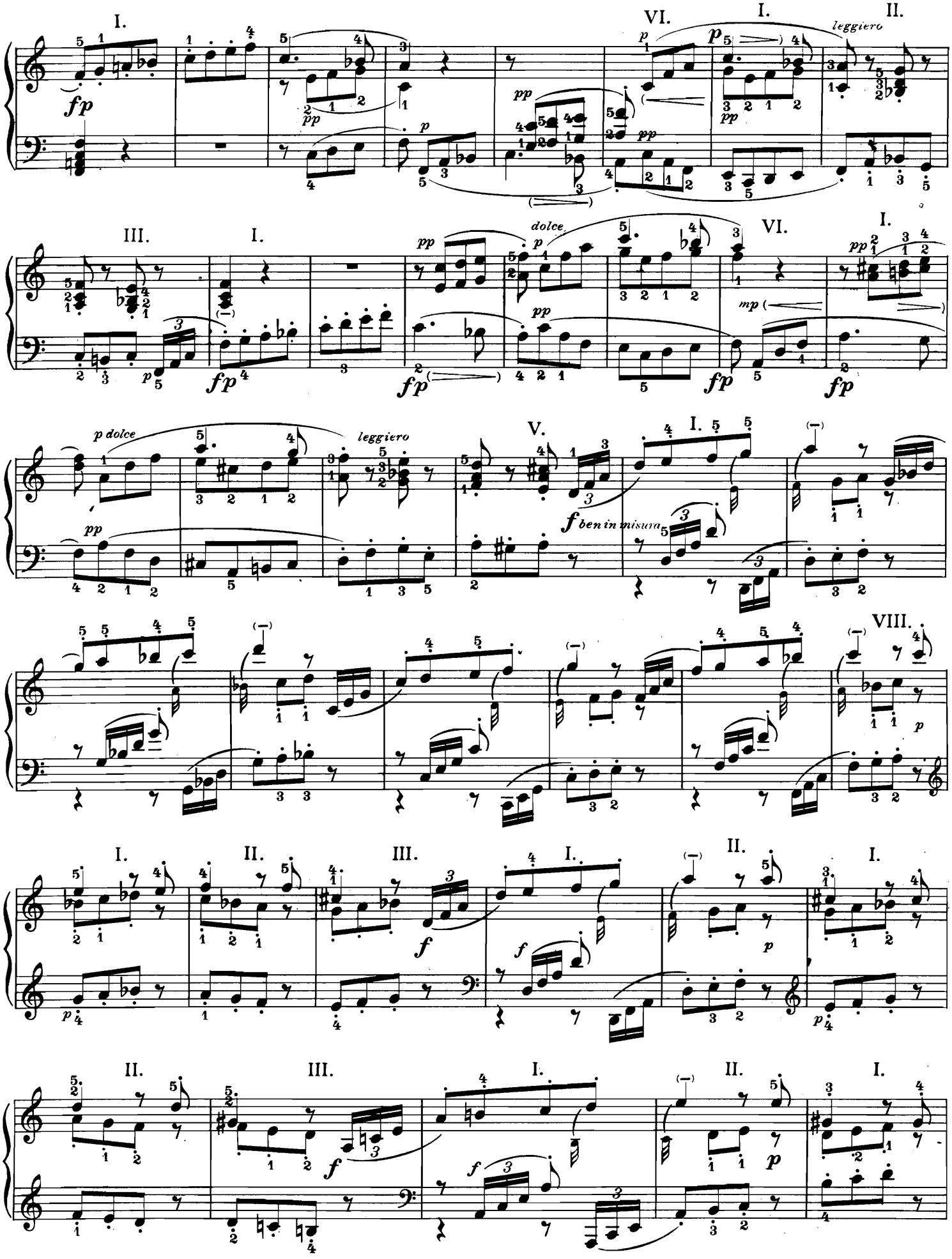
b) Corona di 7 ottavi; senza pausa respiratoria.

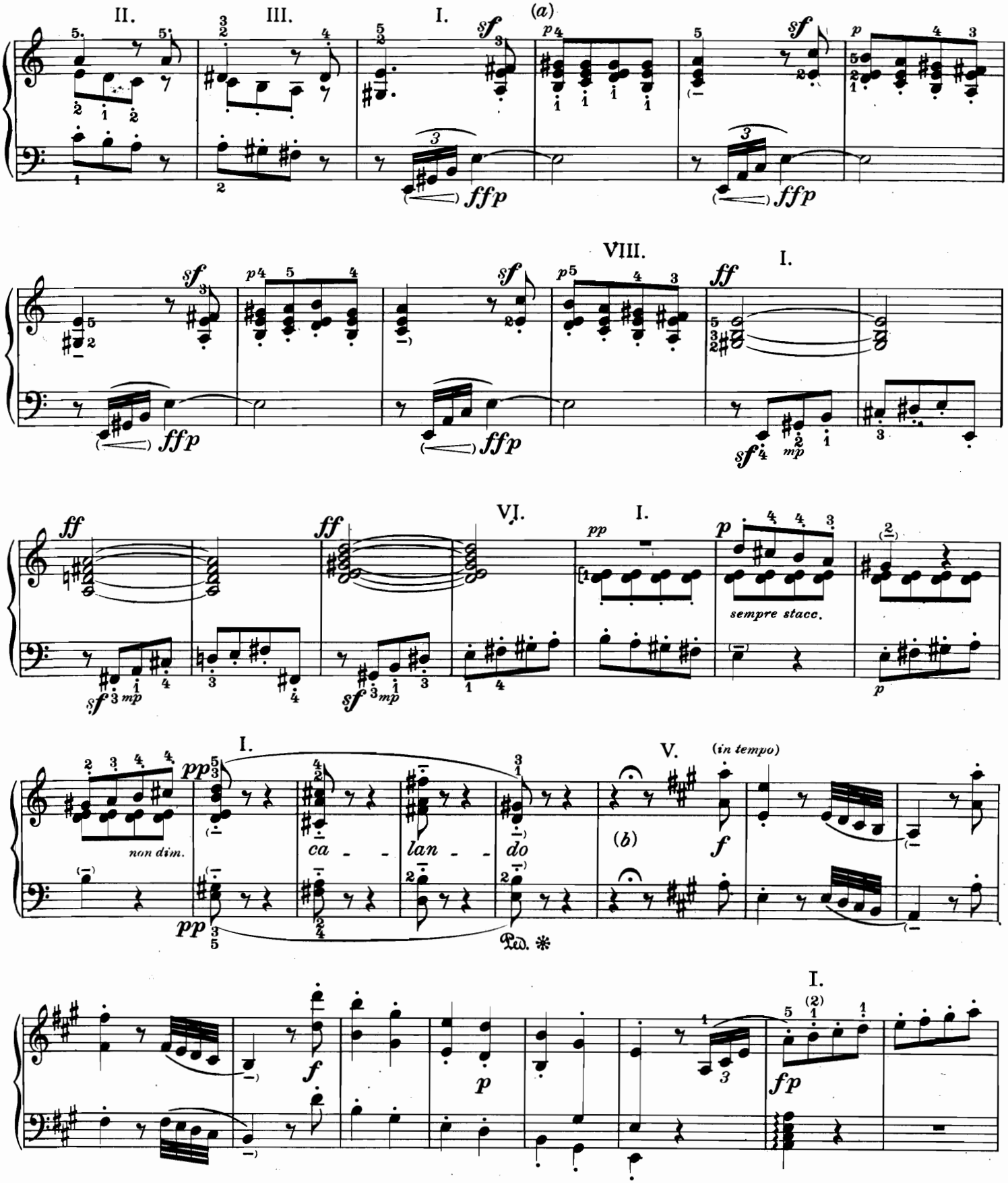
a) *Undoubtedly «g», and not «e flat», as erroneously «corrected» in some editions.*

b) *Fermata of seven quavers; not followed by a rest.*

a) Zweifellos *g*, nicht *es*, wie einige Ausgaben glaubten, verbessern zu müssen.

b) Fermate sieben Achtel; keine Luftpause danach.


I.
VI.
I.
II.
leggiero
III.
I.
dolce
VI.
I.
p dolce
leggiero
V.
I.
f ben in misura
VIII.
I.
II.
III.
I.
II.
I.
II.
III.
I.
II.
I.



a) Alcune edizioni hanno qui *sol diesis, la, si, sol diesis* nella parte superiore come quattro battute dopo: è di migliore effetto lasciare la diversità fra i due passaggi.

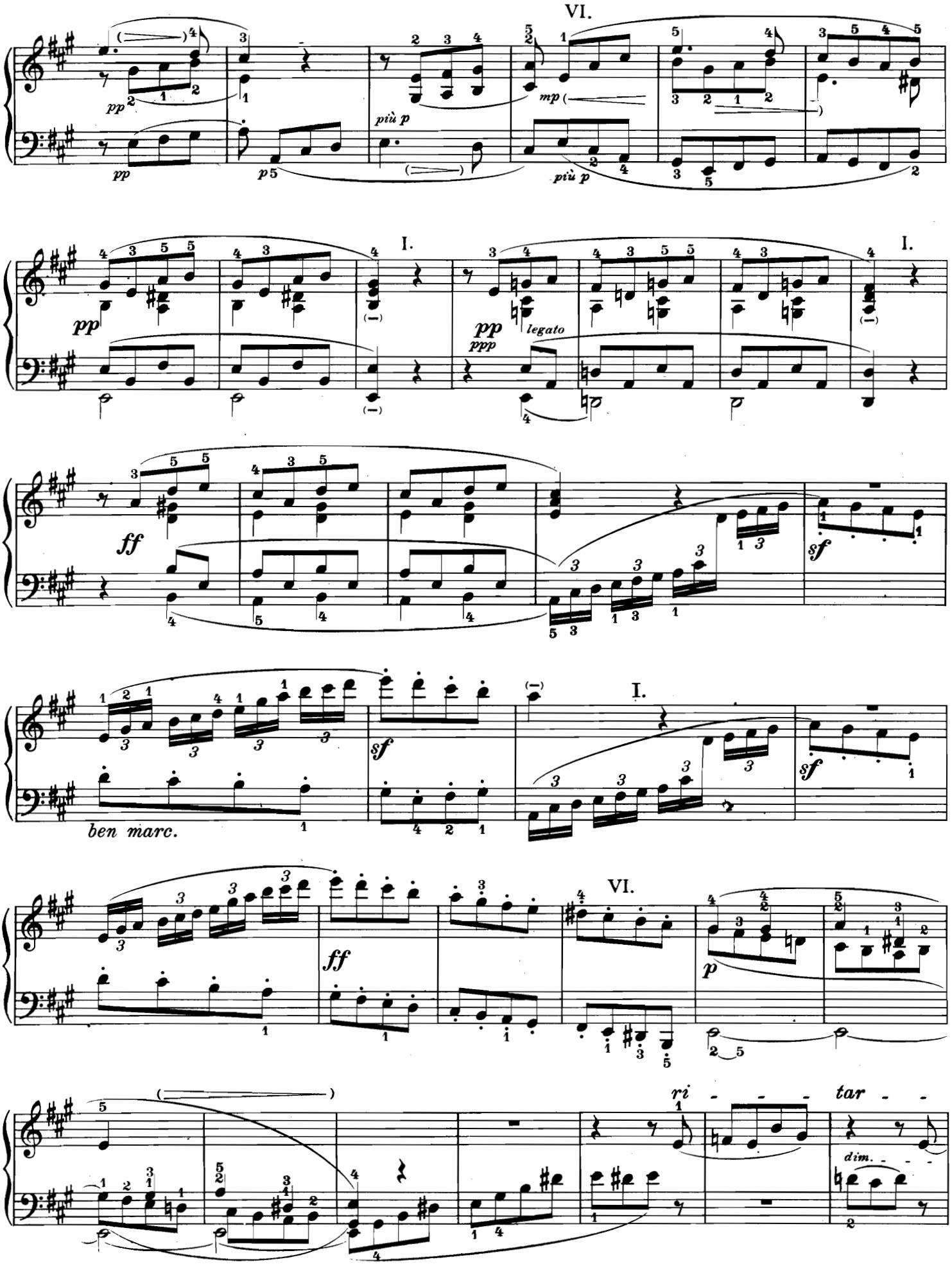
b) Corona di 5 ottavi in continuo « calando » (non troppo ritardato).

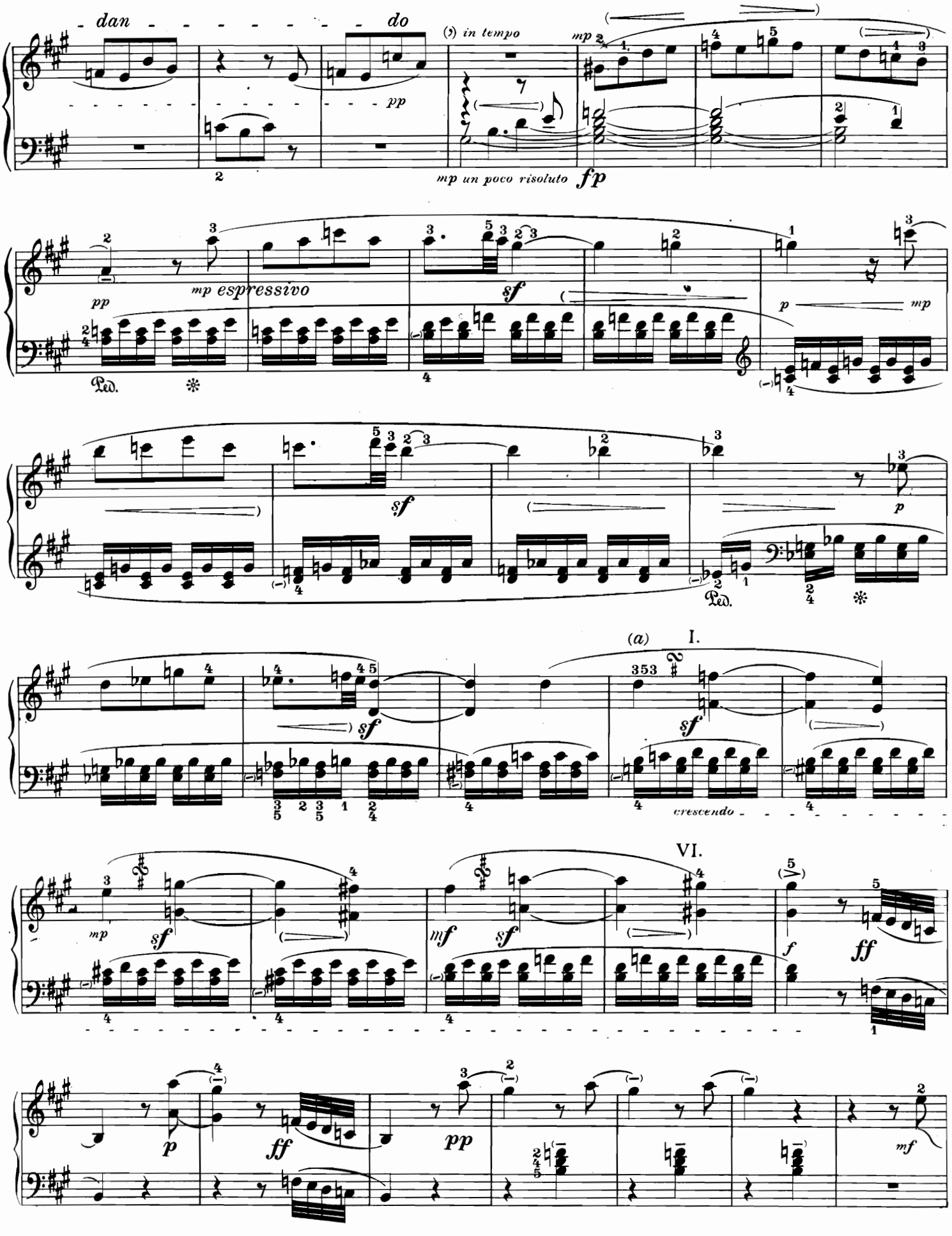
a) *Some editions have here (the same as in the 4th following bar) « g sharp, a, b, g sharp » in the upper part; it is certainly more attractive to leave the two bars different.*

b) *Fermata of five quavers, in continuous « calando » (very slight slowing down).*

a) Manche Ausgaben haben hier (gleichlautend mit dem viertnächsten Takt) gis, a, h, gis in der obersten Stimme; reizvoller ist gewiss, die beiden Takte verschieden zu lassen.

b) Fermate fünf Achtel, in fortgesetztem « calando » (sehr geringe Verlangsamung).

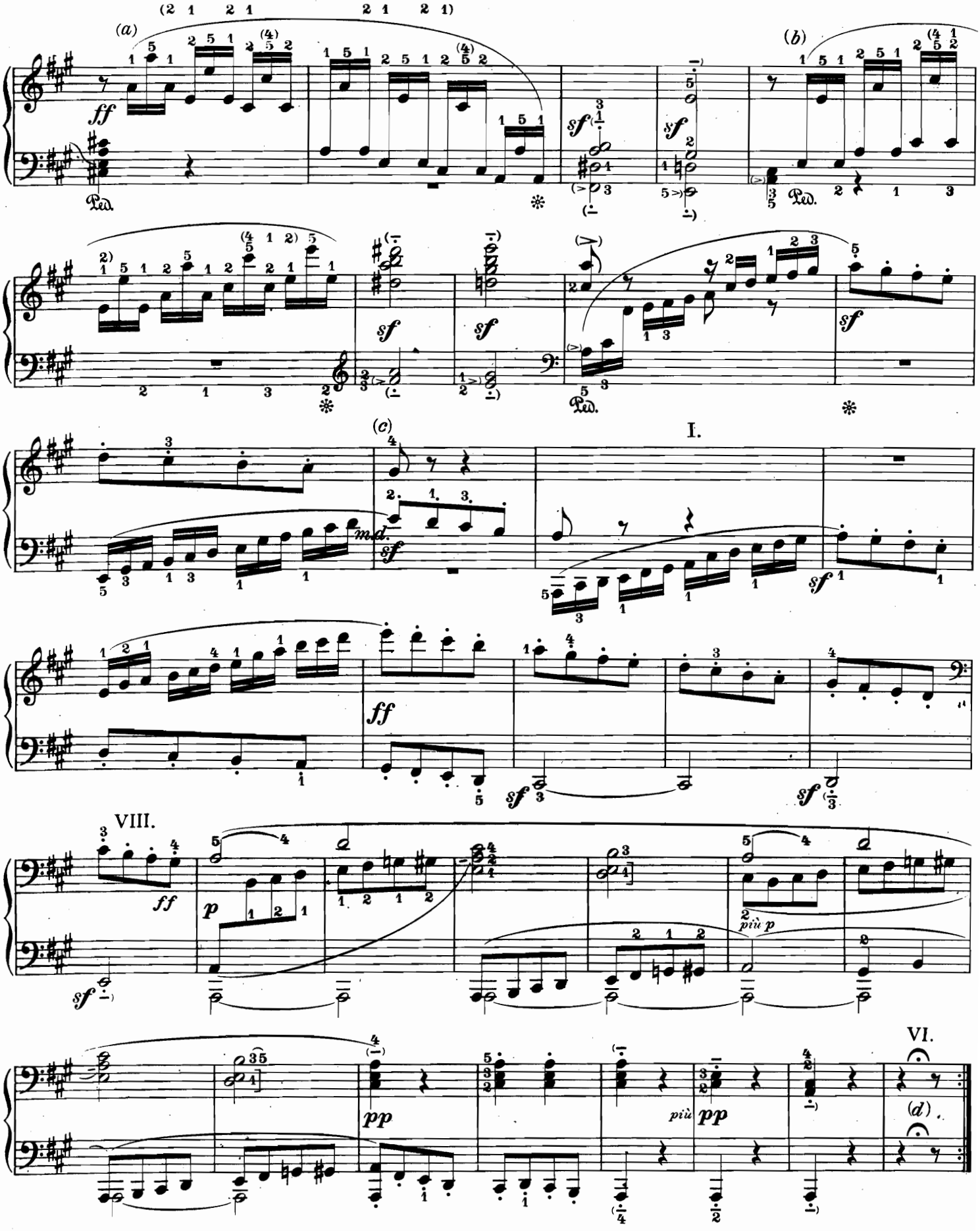

VI.
pp
più p
mp
più p
I.
pp
pp
ppp
legato
I.
ff
sf
ben marc.
sf
I.
sf
ff
VI.
p
ri - - - tar - -
dim.



a) Vedi pag. 30 a) b) c)

a) *See page 30 a) b) c)*

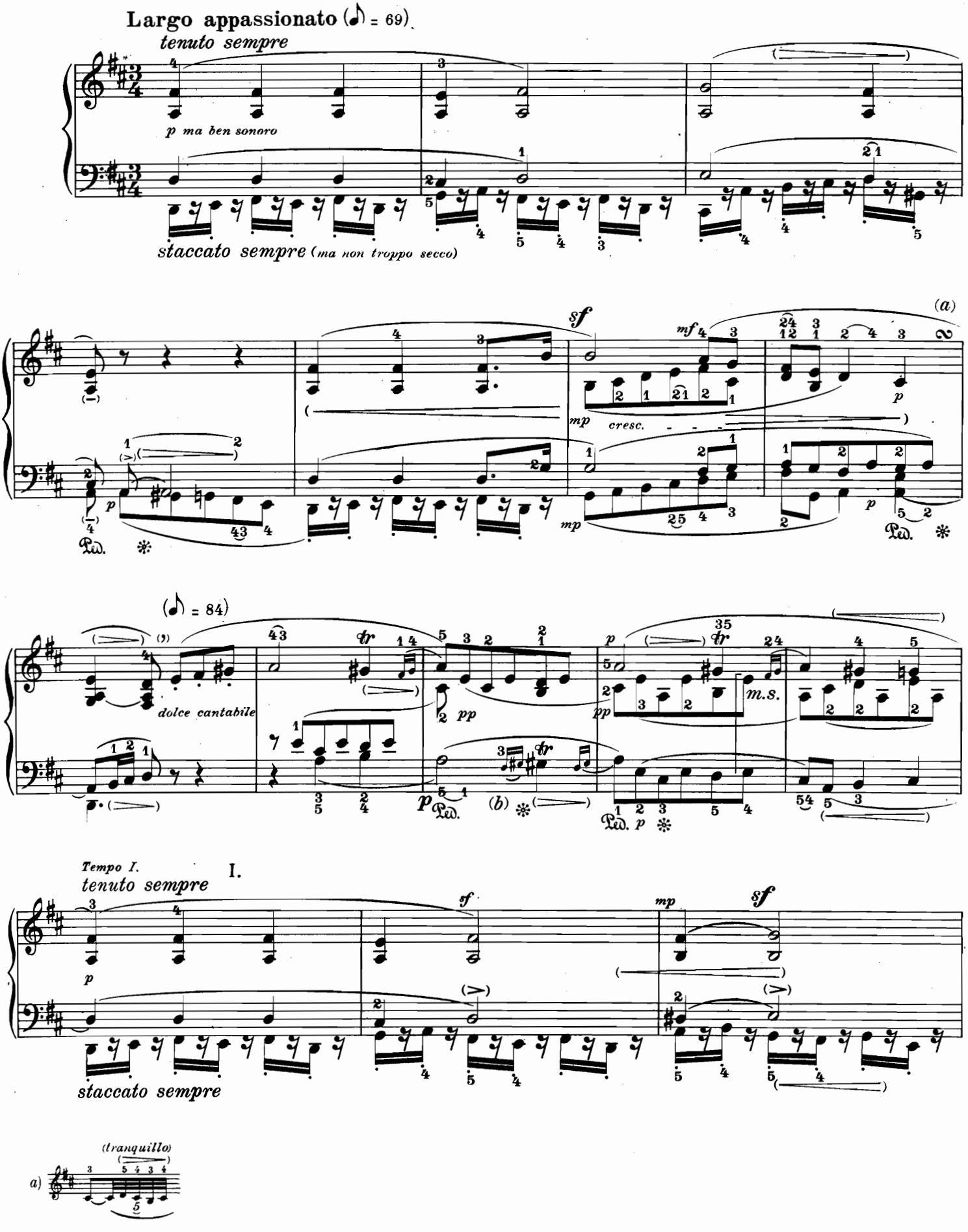
a) Siehe Seite 30 a) b) c)



a) Vedi pag. 31 a)
b) Vedi pag. 31 b)
c) Vedi pag. 31 c)
d) Attenzione alla corona (8 ottavi)!

a) *See page 31 a)*
b) *See page 31 b)*
c) *See page 31 c)*
d) *Observe the fermata (eight quavers)!*

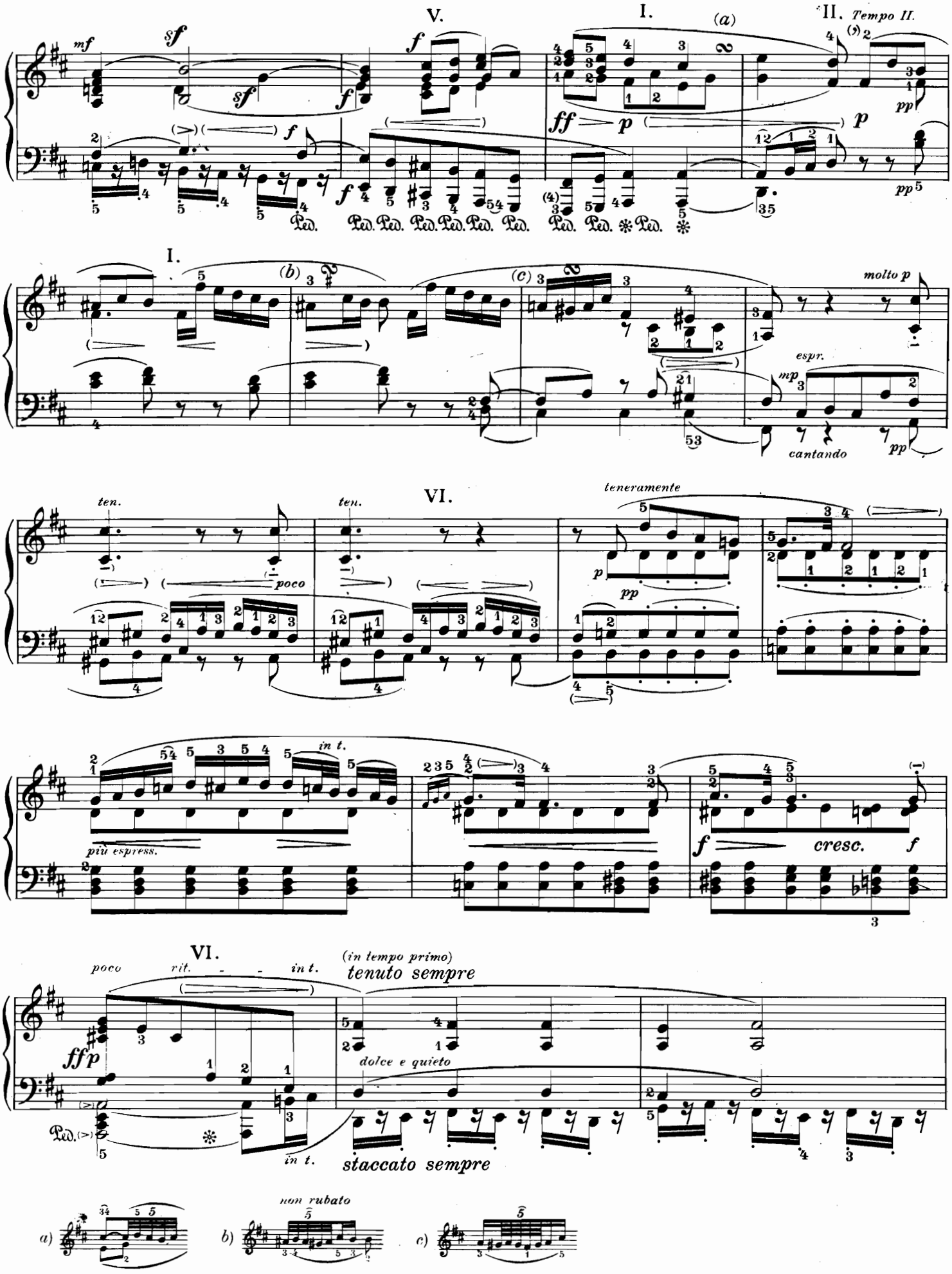
a) Siehe Seite 31 a)
b) Siehe Seite 31 b)
c) Siehe Seite 31 c)
d) Fermate beachten! (Acht Achtel!)

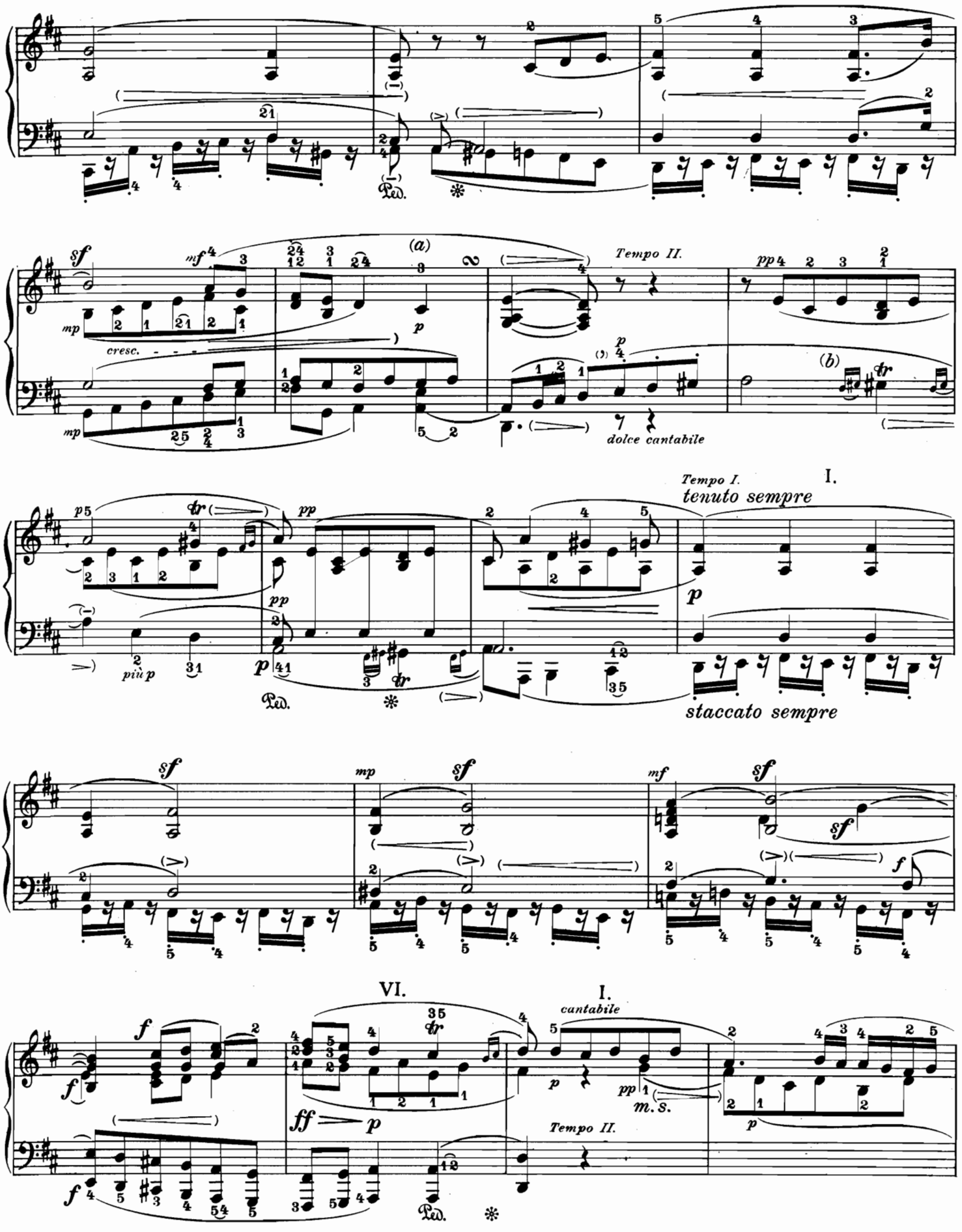


b) Le due notine più lente delle note del trillo: presso a poco come due biscrome.

b) *The « grace-notes » before the trill slower than the after-beat: approximately like semidemiquavers.*

b) Den Vorschlag langsamer als den Nachschlag: etwa wie Zweiunddreissigstel.

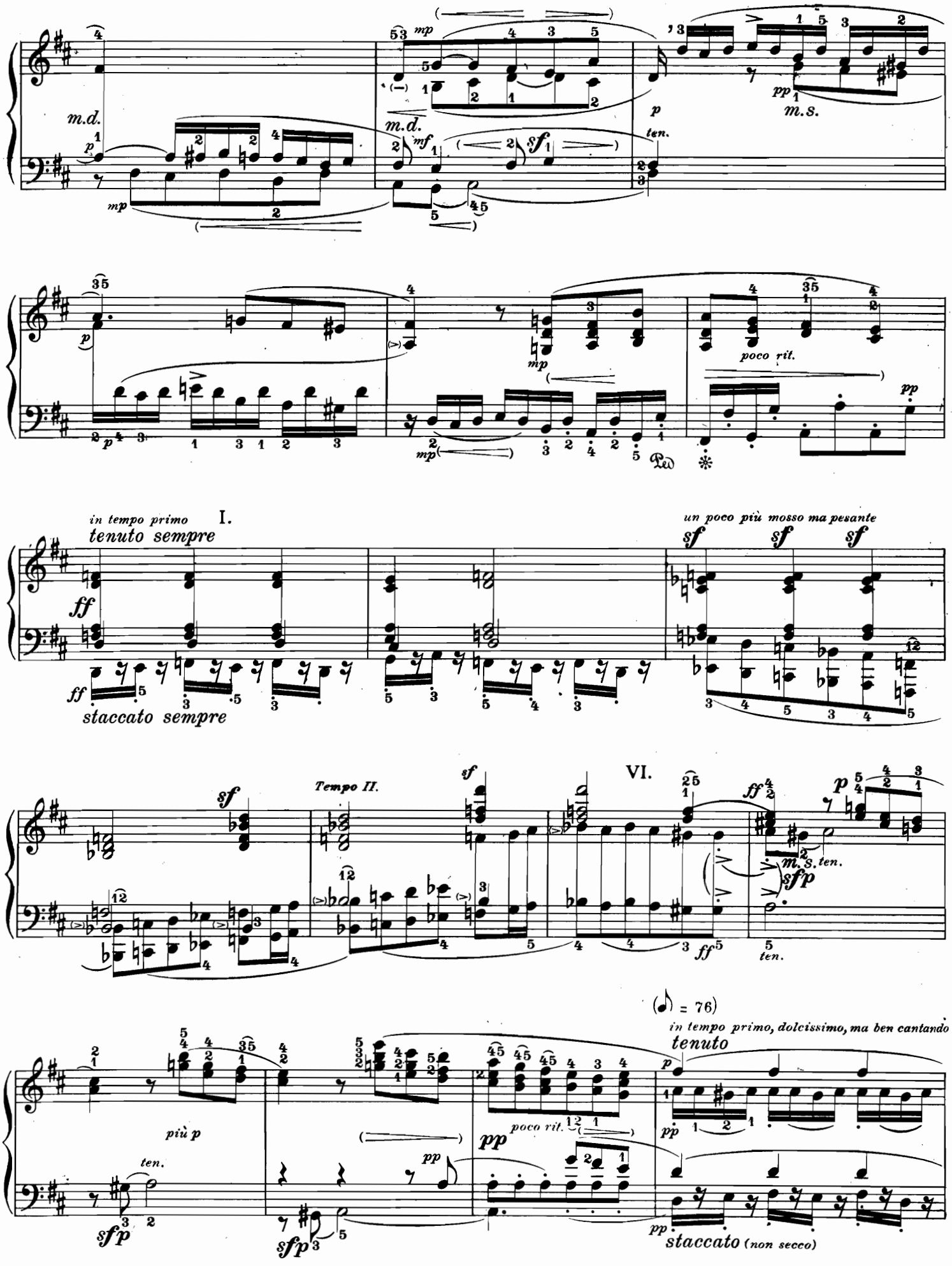

V.
I.
(a)
II. Tempo II.
mf
sf
f
ff
p
pp
Ped.
I.
(b)
(c)
molto p
espr.
mp
cantando
VI.
ten.
poco
teneramente
più espress.
in t.
cresc.
VI.
poco rit.
in t.
(in tempo primo)
tenuto sempre
ffp
dolce e quieto
staccato sempre
a)
b)
non rubato
c)

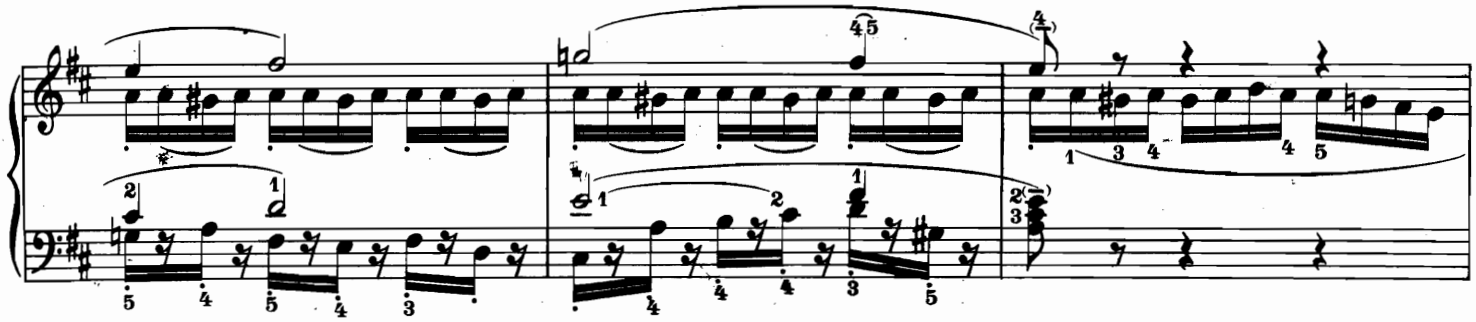


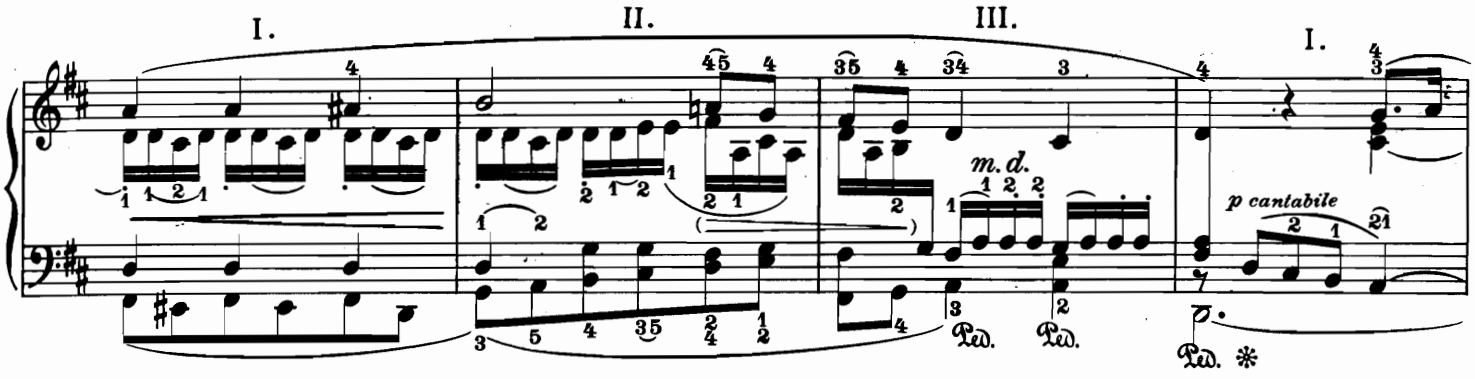
a) Vedi pag. 39 a)
b) Vedi pag. 39 b)

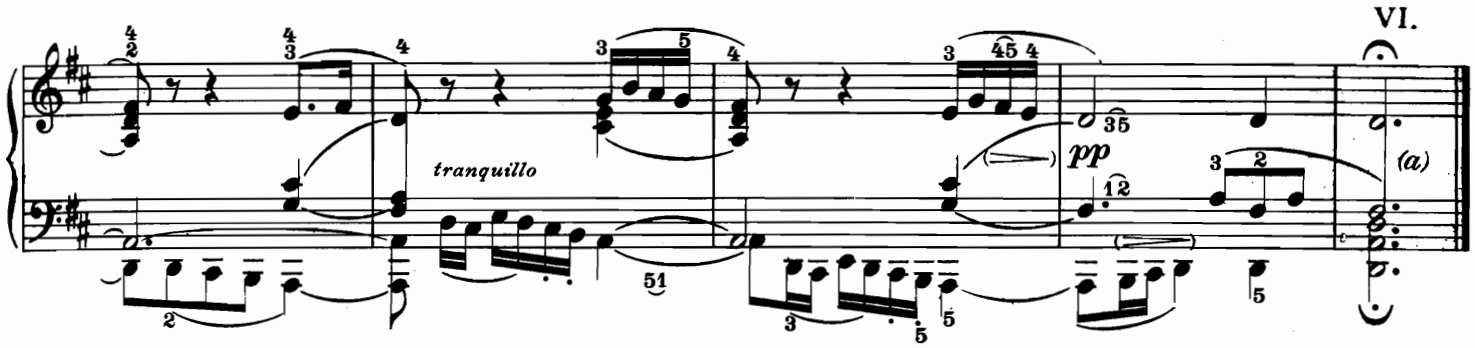
a) *See page 39 a)*
b) *See page 39 b)*

a) Siehe Seite 39 a)
b) Siehe Seite 39 b)


m.d.
mp
mf
sf
p
ten.
pp
m.s.
poco rit.
in tempo primo
tenuto sempre
I.
un poco più mosso ma pesante
staccato sempre
Tempo II.
VI.
m.s. ten.
sfp
(♪ = 76)
in tempo primo, dolcissimo, ma ben cantando
tenuto
più p
staccato (non secco)

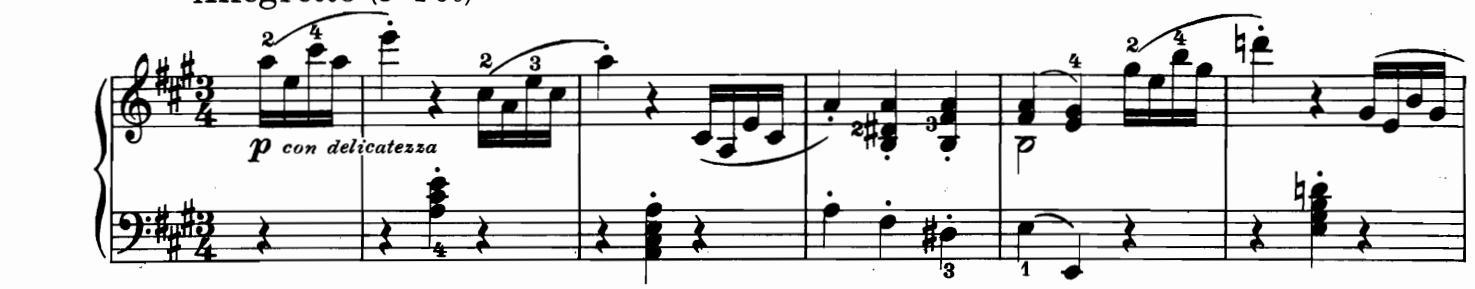


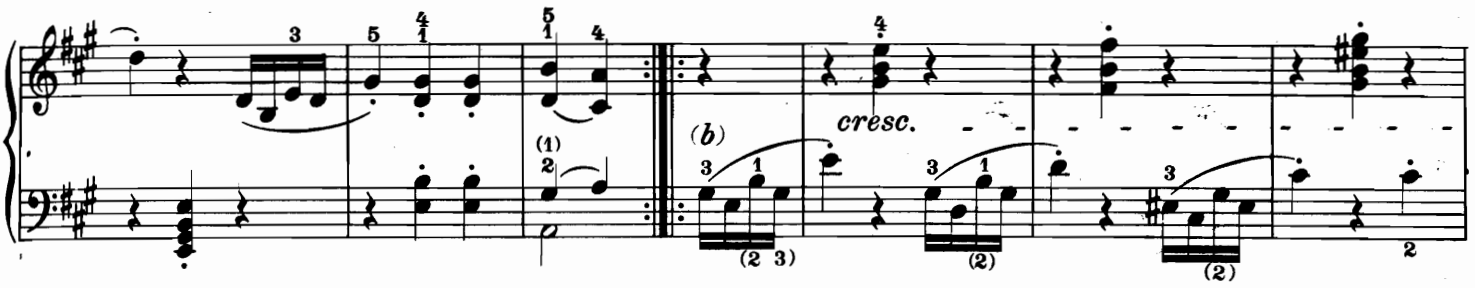




SCHERZO

Allegretto (𝅗𝅥. = 56)





a) Attenzione alla corona. (Almeno 10 ottavi, poi altri 10 ottavi di pausa respiratoria prima di attaccare lo Scherzo).

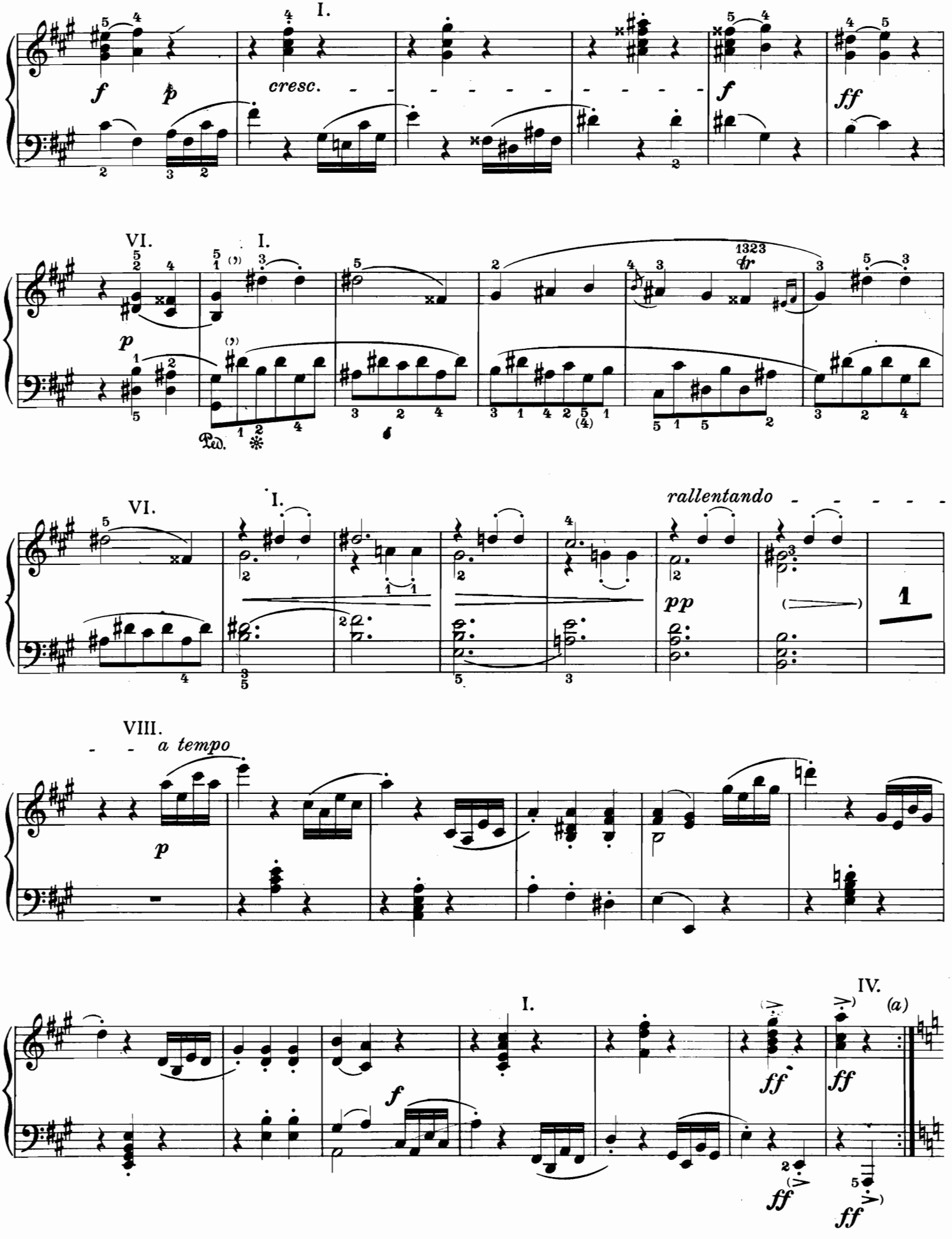
b) La diteggiatura superiore è di Beethoven.

a) *Observe the Fermata.* (*At least ten quavers, followed by a rest of the same length before the Scherzo*).

b) *The upper fingering is by Beethoven.*

a) Fermate beachten! (Mindestens zehn Achtel, danach ebensolange Luftpause vor dem Scherzo).

b) Oberer Fingersatz Original von Beethoven.

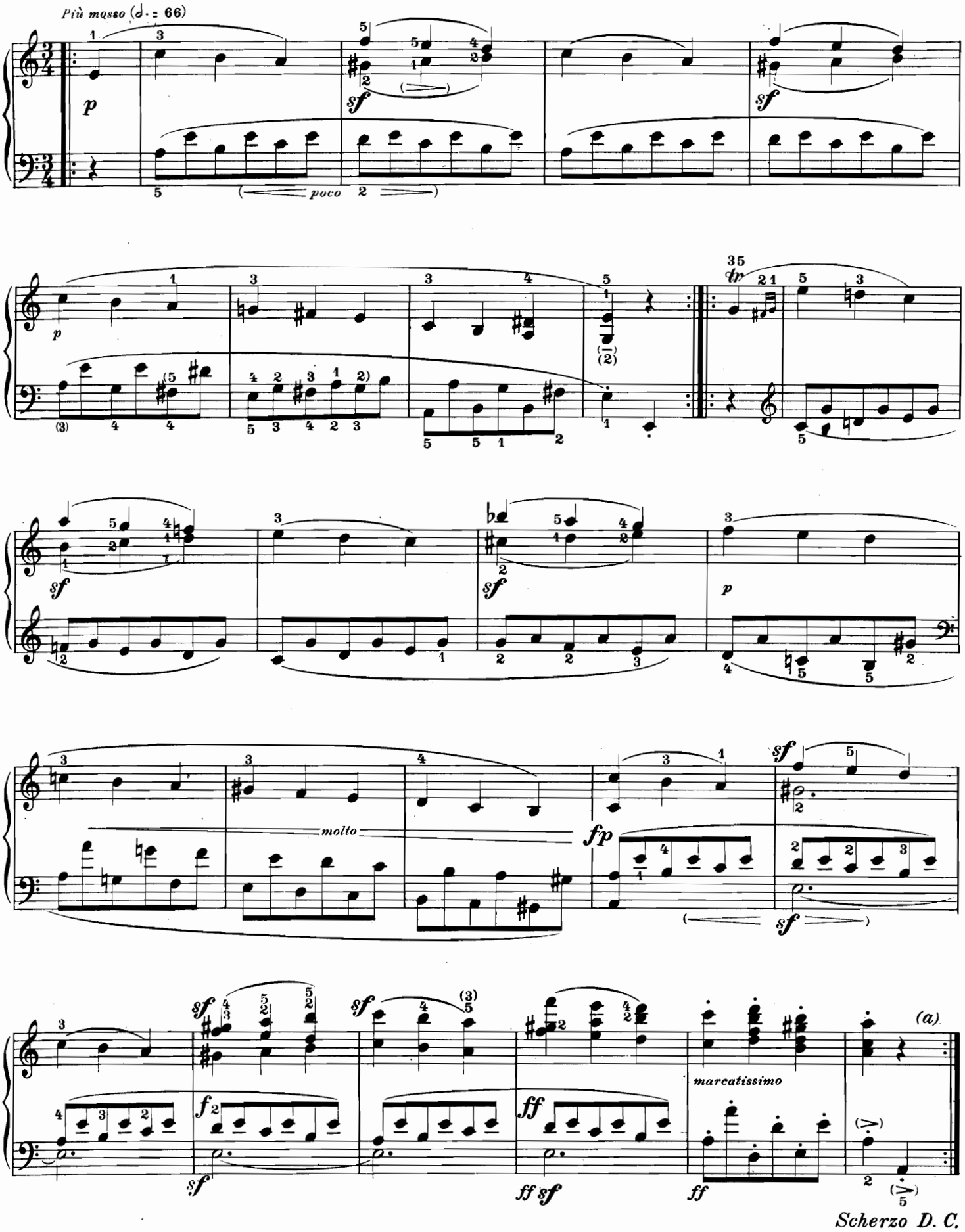


a) Segue immediatamente il Trio, senza interruzione.

a) *Begin the Trio immediately* (*on the beat!*).

a) Das Trio unmittelbar anschliessen (streng im Takt!).

TRIO



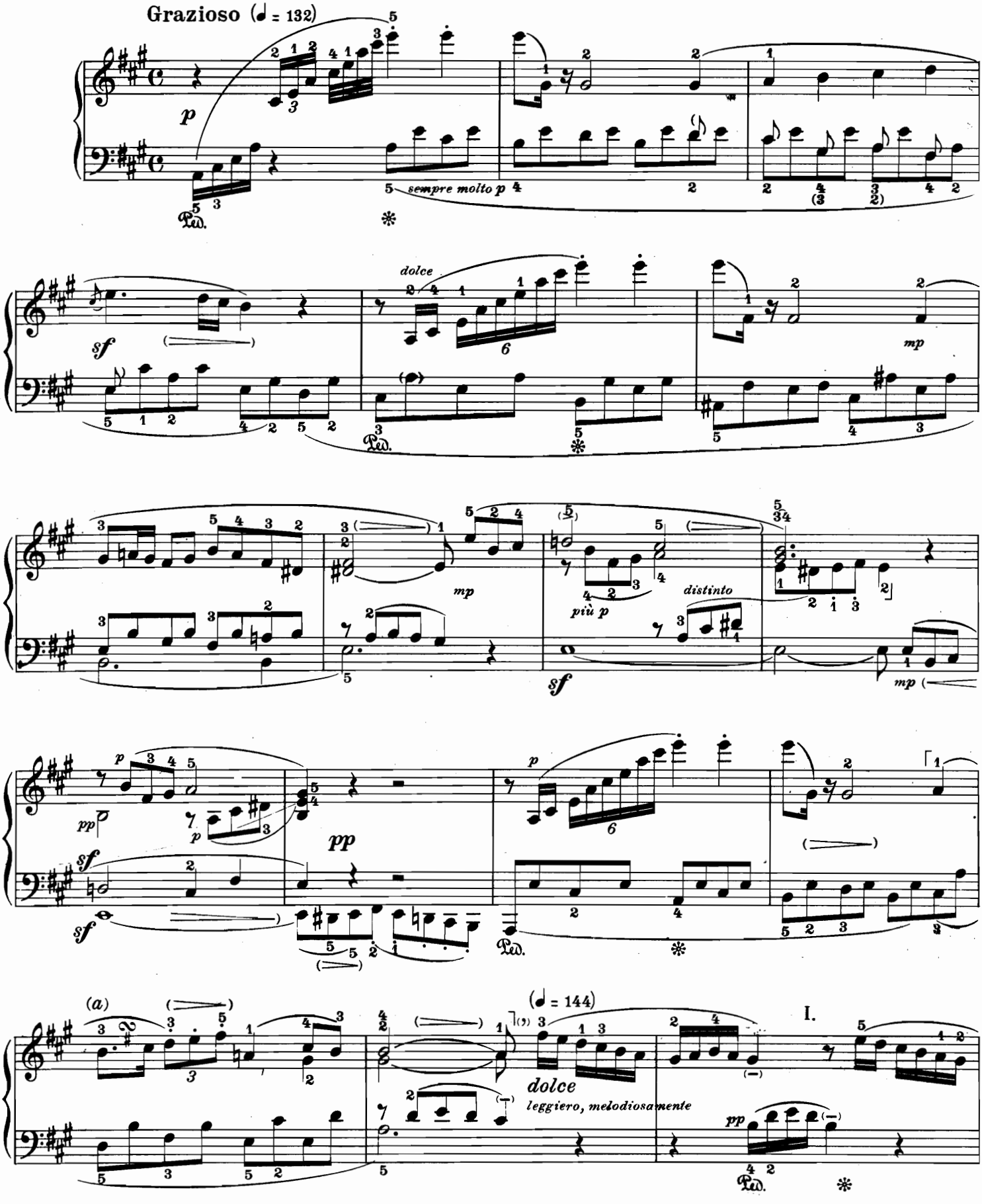
a) Riattaccare immediatamente lo Scherzo.

a) *The Scherzo should follow without interruption.*

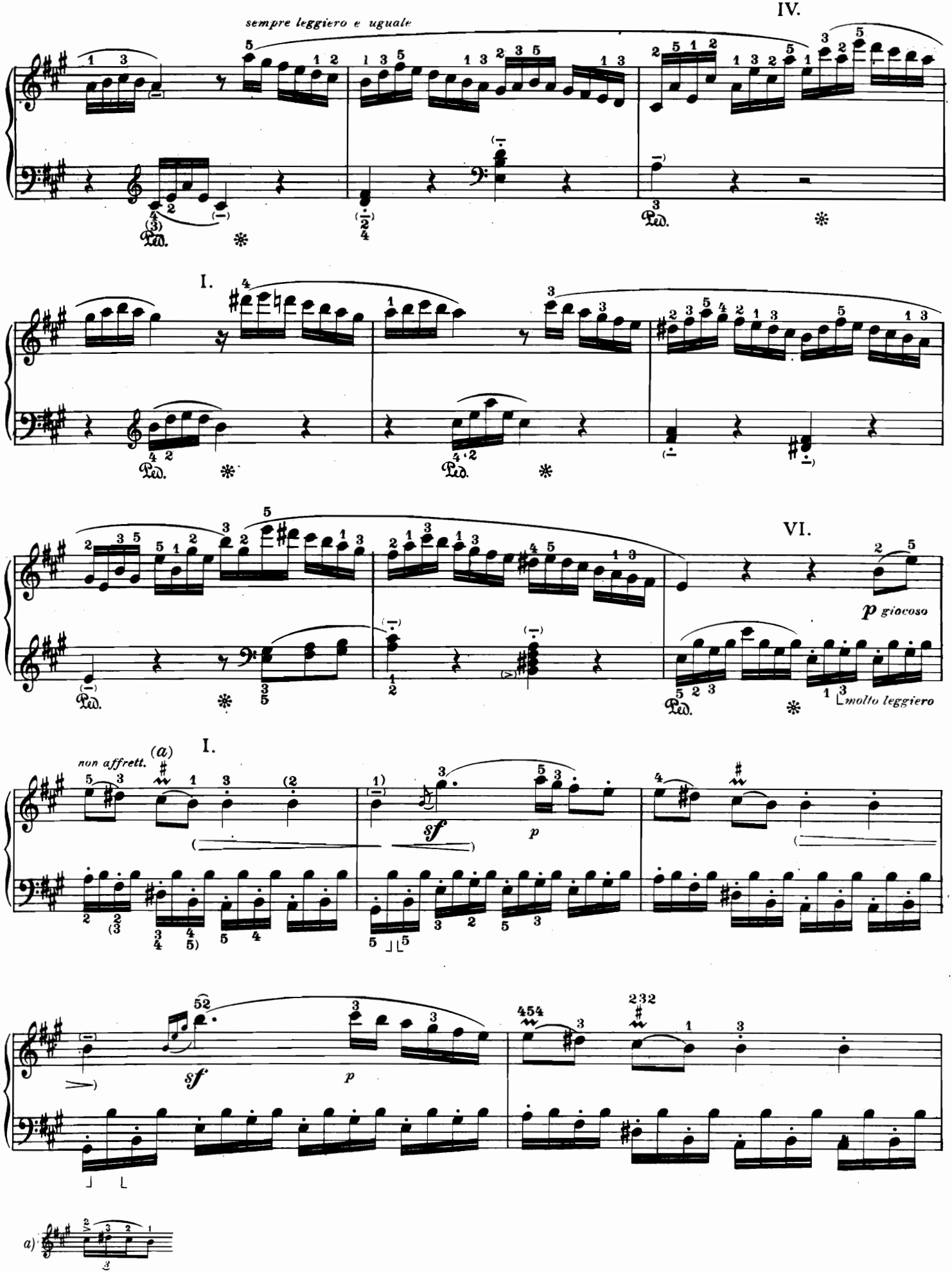
a) Ohne Unterbrechung das Scherzo anschliessen.

RONDÒ

Grazioso (♩ = 132)



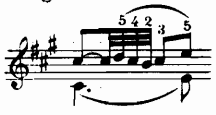
a)


IV.
sempre leggiero e uguale
I.
VI.
p giocoso
molto leggiero
I.
non affrett.
(a)
sf
p
sf
p
a)

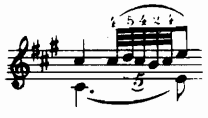
VI. I. VIII.

a) Non è possibile dire con certezza se il gruppetto debba essere fra la terza e la quarta semiminima o fra la settima e l'ottava croma. Ambedue i sistemi sono ammissibili.

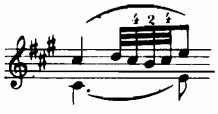
Si può eseguire:



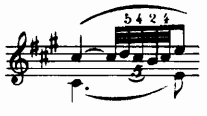
oppure:



Questa seconda maniera può essere facilitata così:



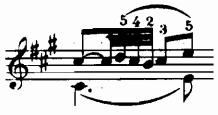
od anche:



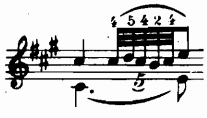
Io eseguisco questo gruppetto una volta in un modo, una volta nell'altro, secondo il capriccio.

a) *It can hardly be decided with certainty whether the « turn » should be played between the third and fourth crotchet or between the seventh and eighth quaver. Both ways are conceivable.*

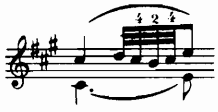
Thus, either:



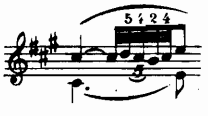
or:



This second version also like this: easier:



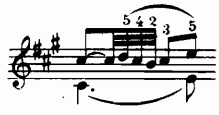
or:



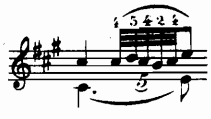
I play this passage, just as fancy strikes me, the one or the other way.

a) Ob der Doppelschlag zwischen drittem und viertem Viertel, ob zwischen siebentem und achtem Achtel auszuführen sei, ist mit Bestimmtheit wohl kaum zu sagen; es sind beide Arten denkbar.

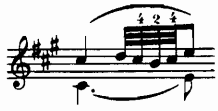
Also entweder:



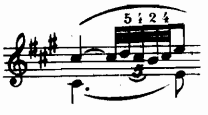
oder:



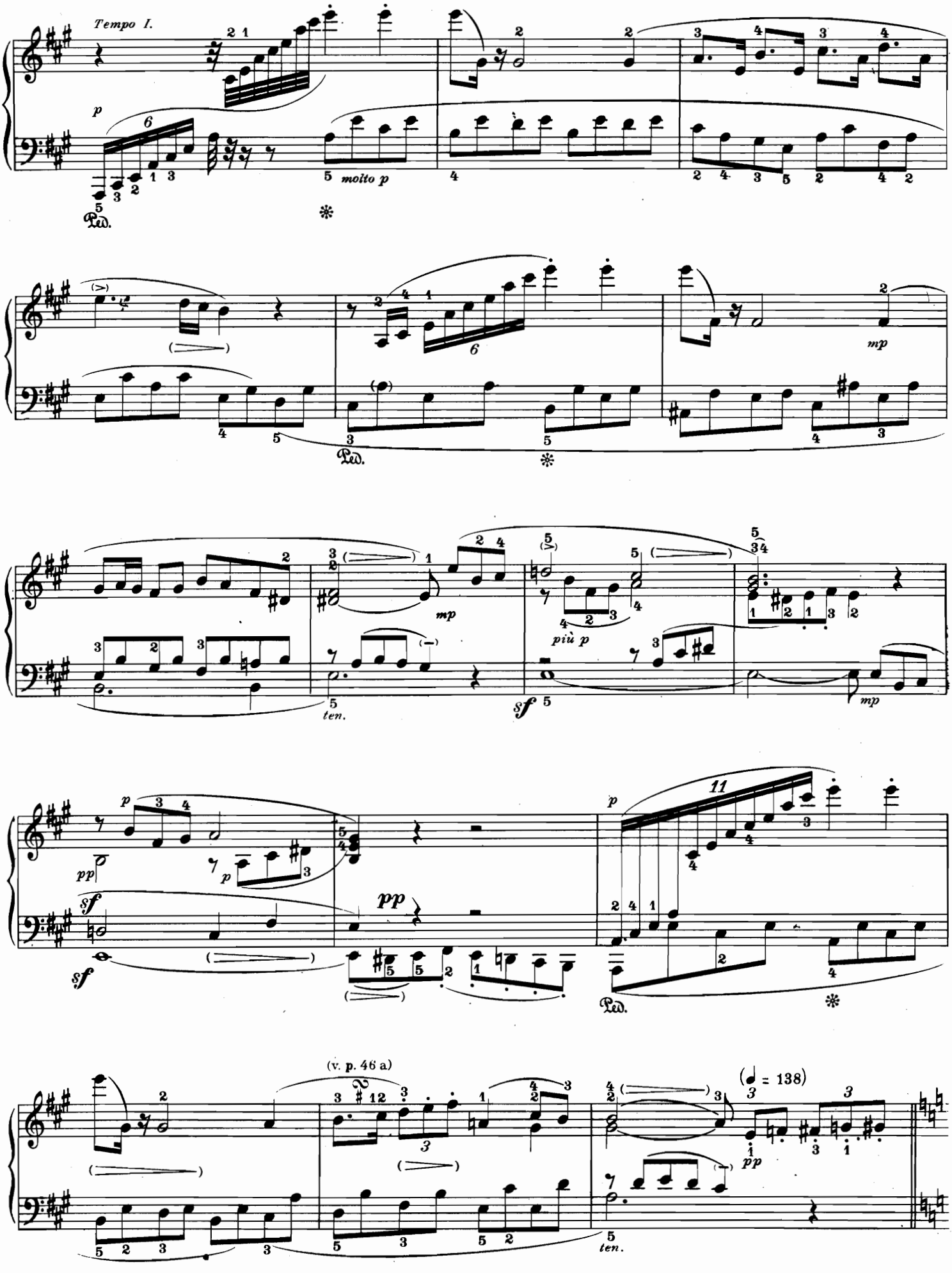
Diese zweite Lösung auch so – leichter:

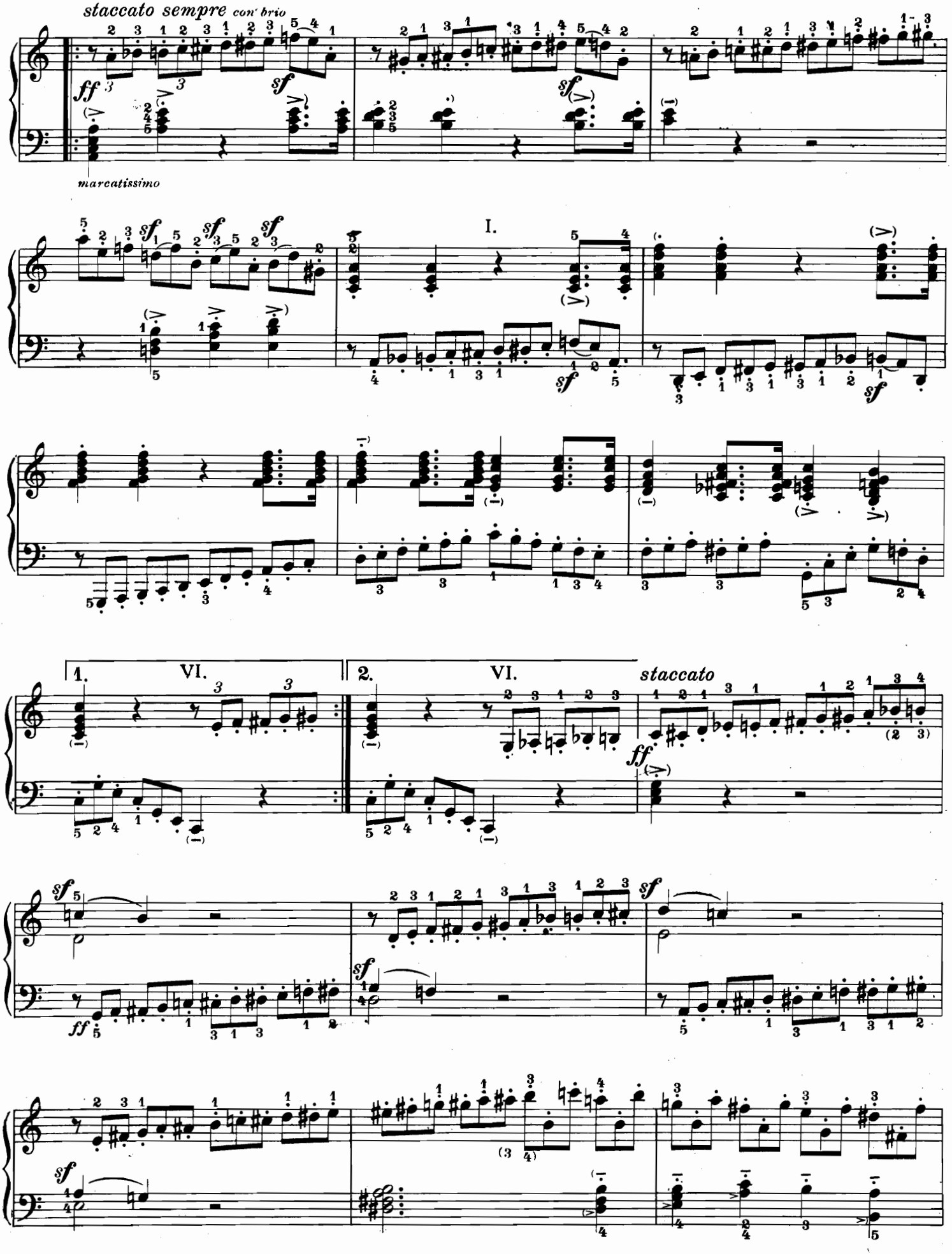


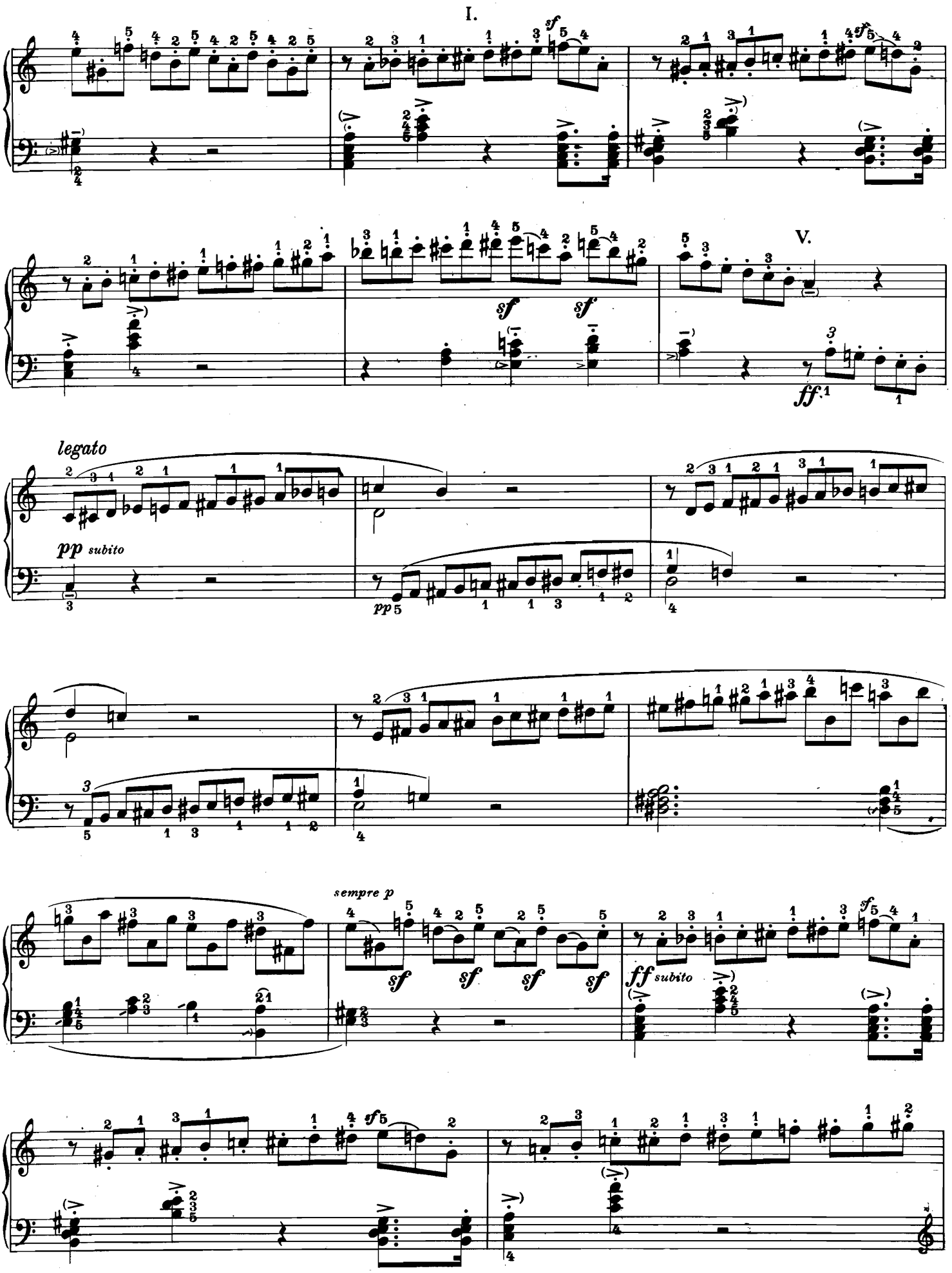
oder:

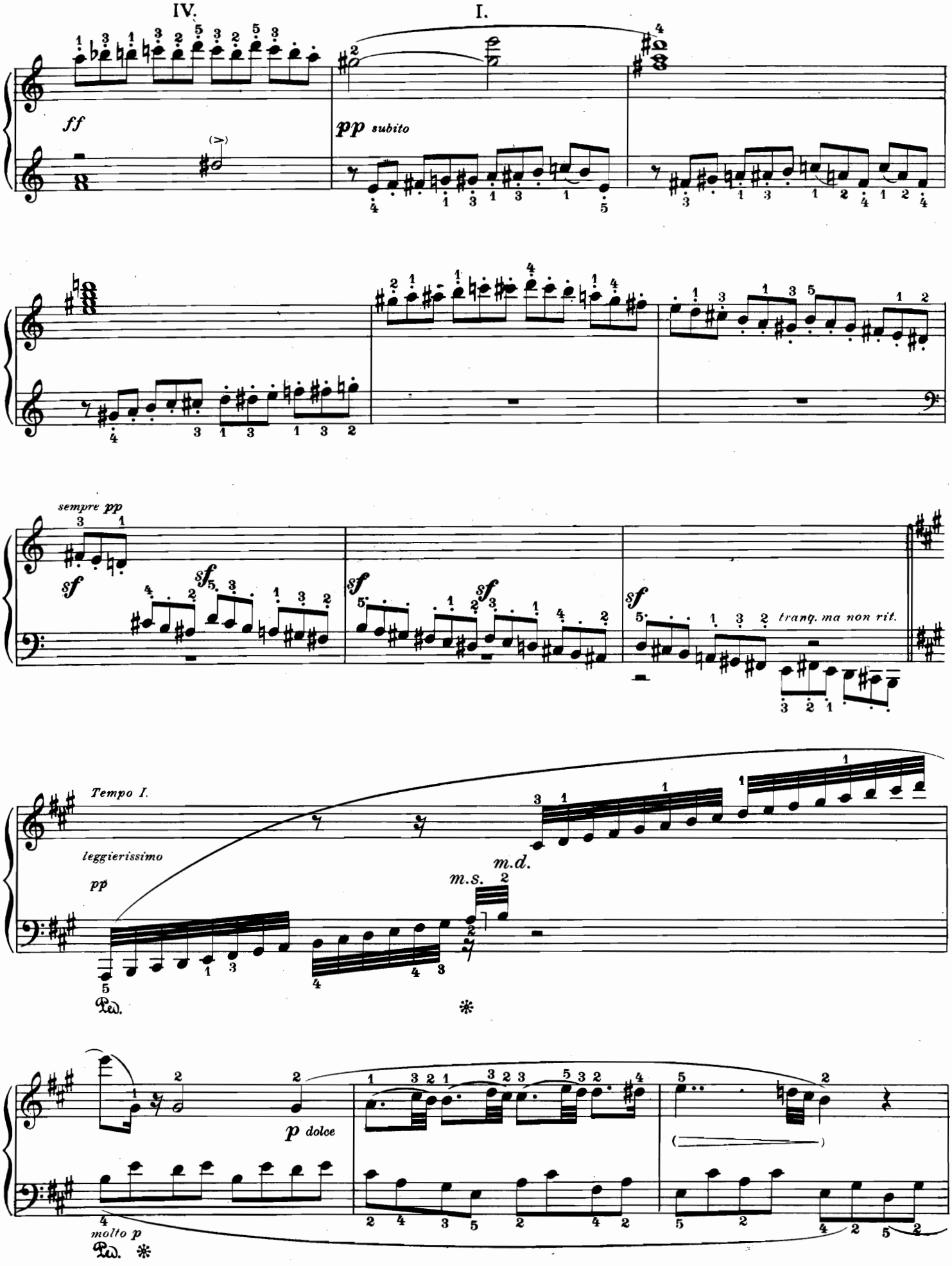


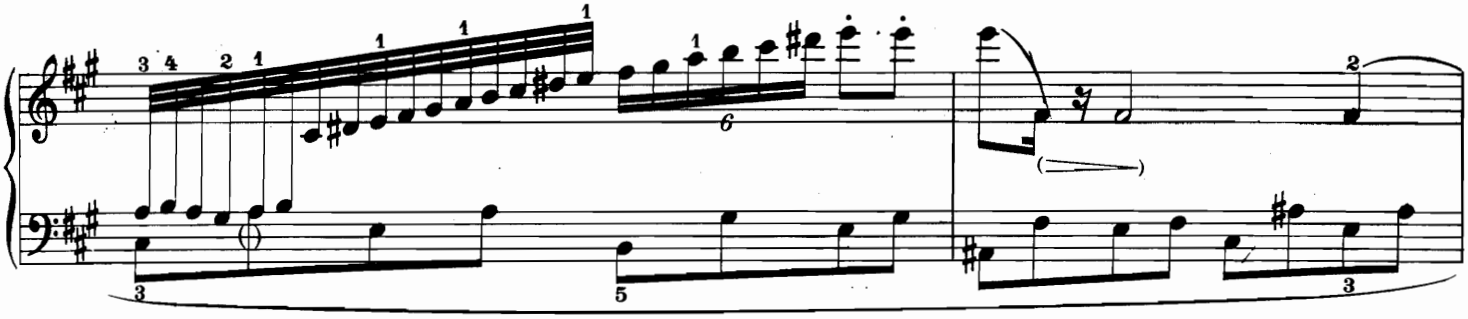
Ich spiele die Stelle, je nach Laune, sowohl in der einen, wie in der anderen Weise.

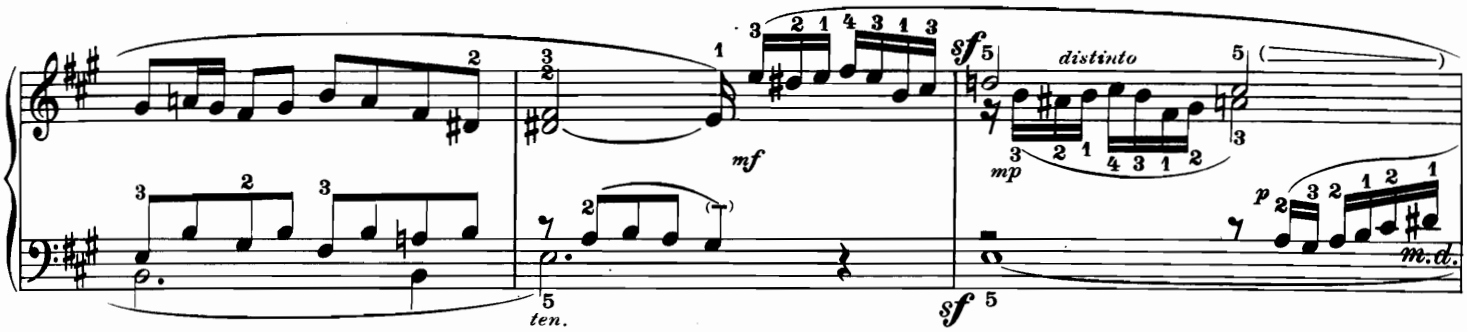

Tempo I.
molto p
Ped.
mp
ten.
più p
sf
pp
(v. p. 46 a)
(♩ = 138)

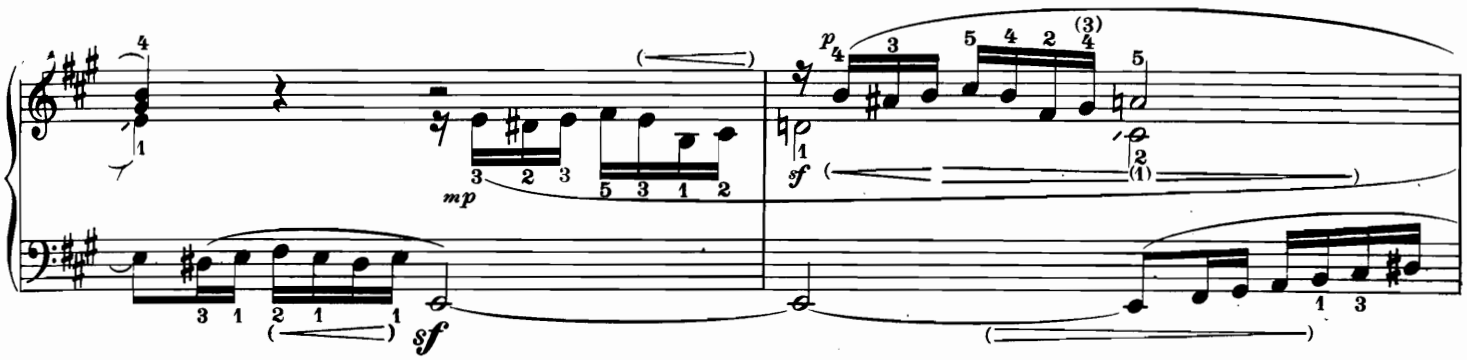

staccato sempre con brio
marcatissimo
I.
1.
VI.
2.
VI.
staccato

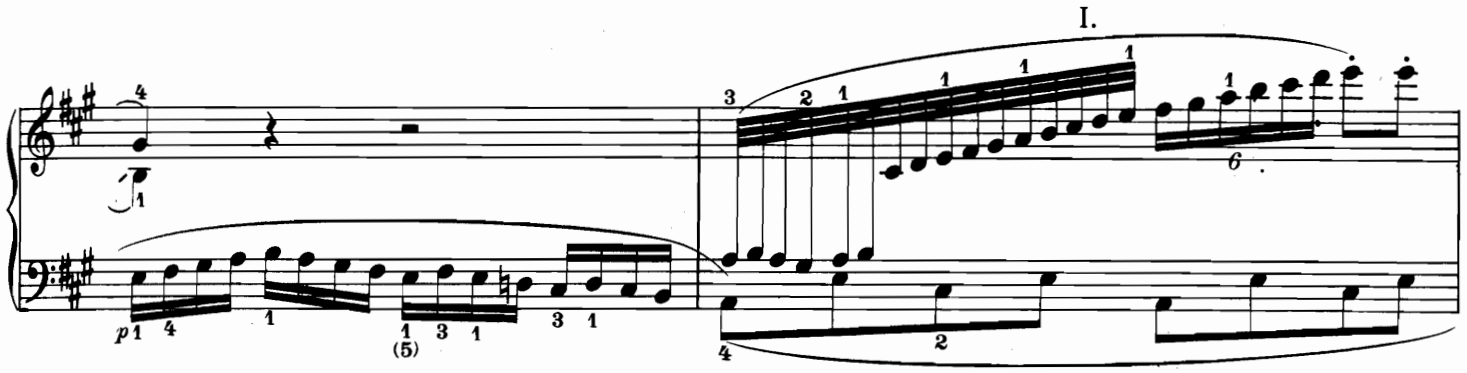

I.
V.
legato
pp subito
sempre p
ff subito

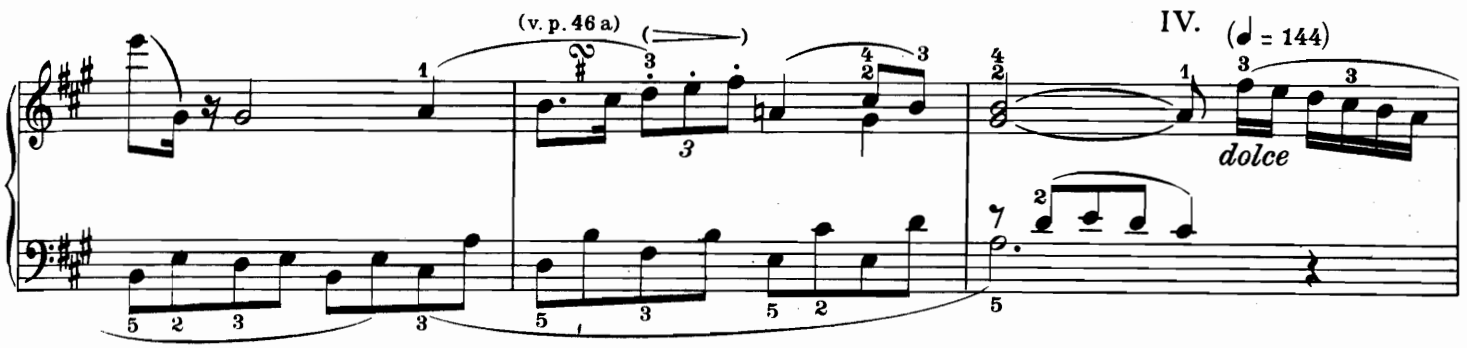

IV.
I.
ff
pp subito
sempre pp
sf
sf
sf
sf
sf
tranq. ma non rit.
Tempo I.
leggierissimo
pp
m.d.
m.s.
Ped.
*
p dolce
molto p
Ped. *

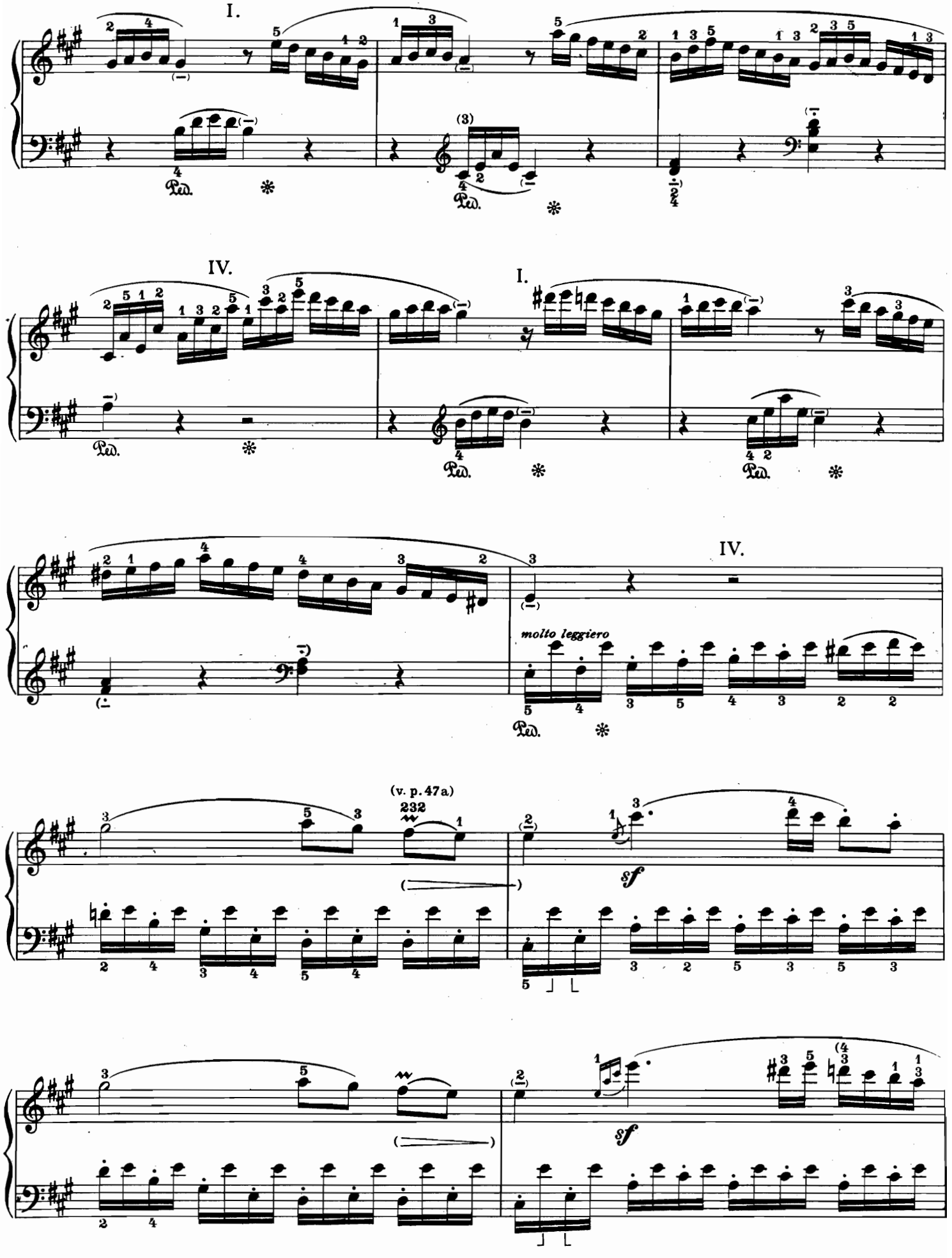



mf
distinto
mp
p
m.d.
ten.
sf


mp
p
sf


I.
p


(v. p. 46 a)
IV.
(♩ = 144)
dolce


I.
IV.
I.
IV.
molto leggiero
(v. p. 47a)
232
sf
sf

(a)

VI. (v. p. 48 a)

sf p

I.

mf p

(b)

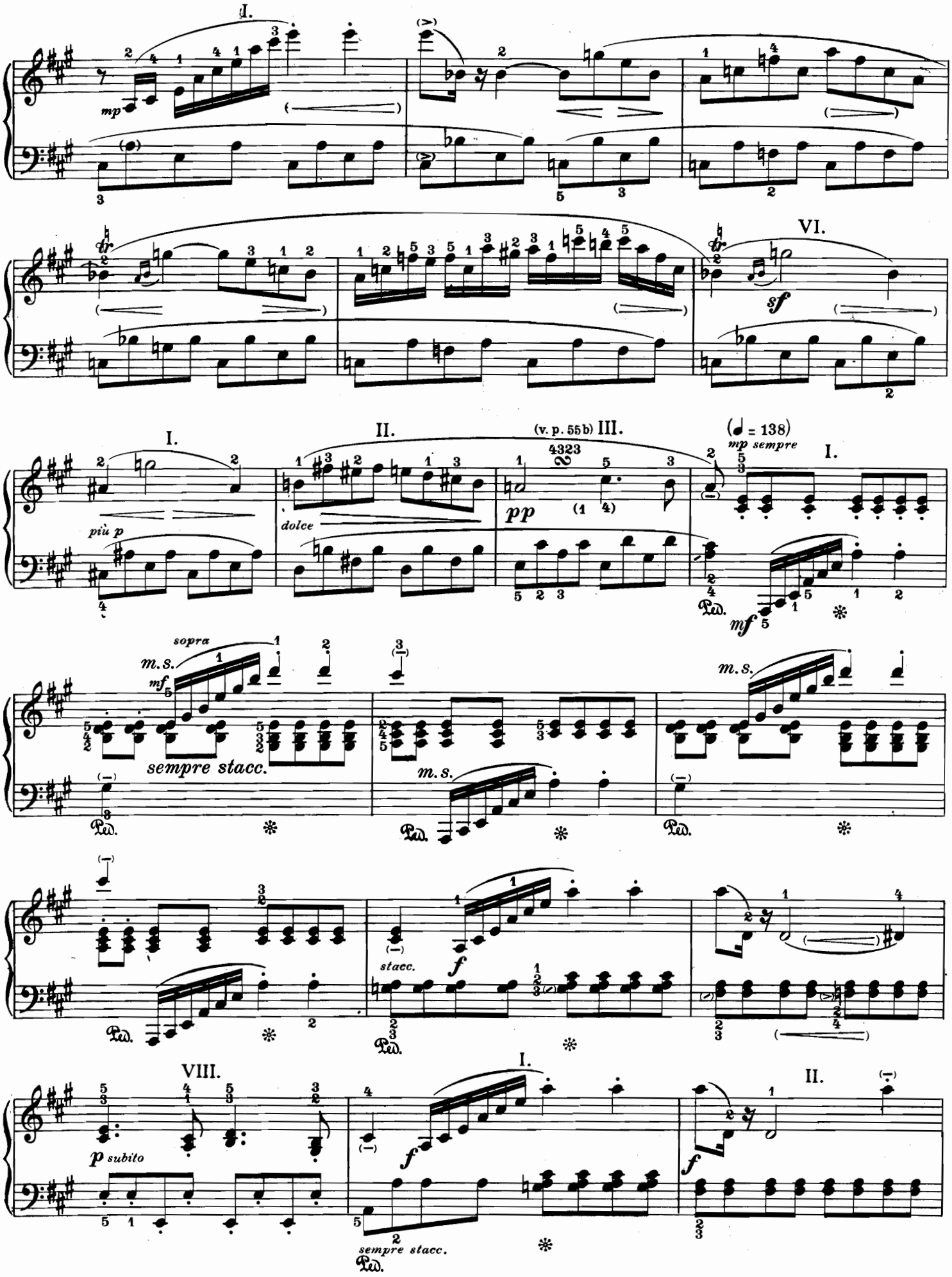
V.

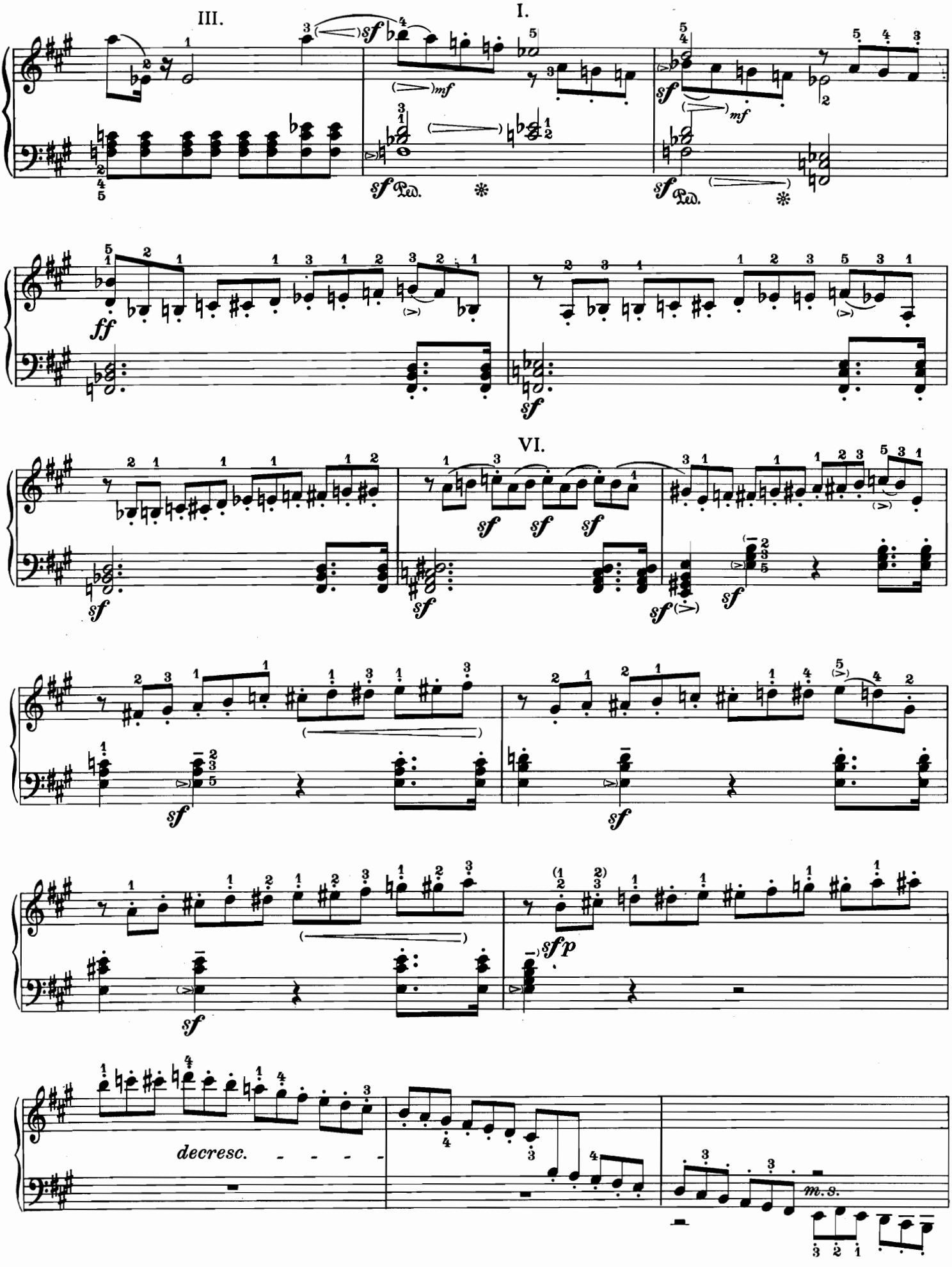
Tempo I.

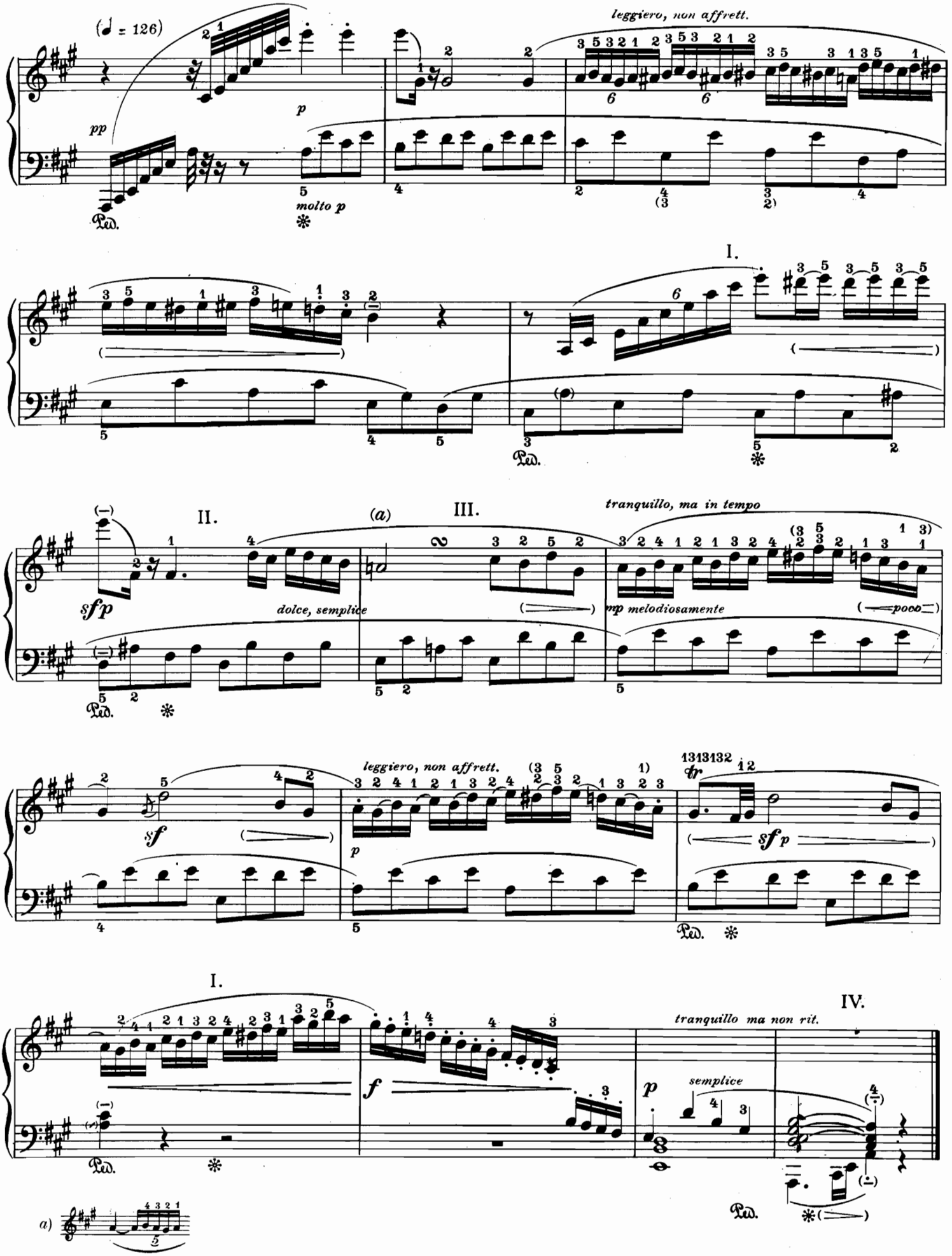
p

Ped. *

a) b)


I.
mp
VI.
sf
I.
II.
(v. p. 55b) III.
(♩ = 138)
mp sempre
I.
più p
dolce
pp
mf
sopra
m.s.
mf
sempre stacc.
m.s.
m.s.
stacc.
f
VIII.
I.
II.
p subito
f
f
sempre stacc.


III.
I.
sf
mf
Ped.
ff
VI.
decresc.
m.s.


(♩ = 126)
pp
p
molto p
leggiero, non affrett.
I.
II.
(a)
III.
tranquillo, ma in tempo
sfp
dolce, semplice
mp melodiosamente
poco
sf
leggiero, non affrett.
p
sfp
I.
f
IV.
tranquillo ma non rit.
p
semplice
a)